TITIAN

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Um 1550

Portrait of Titian

Portrait de l'artiste

THE WORK OF

TITIAN

REPRODUCED IN

OVER TWO HUNDRED ILLUSTRATIONS

WITH A BIOGRAPHICAL INTRODUCTION

ABRIDGED FROM

OSKER FISCHEL

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TITIAN

HIS LIFE AND HIS ART

TITIAN was born in the little town of Pieve di Cadore in the mountains of Cadore where the road leads by the green cliffs of the Dolomites past the foaming Pieve, from Italy to the Tyrol. The valley and the village are both commanded by a fortress. Mountains and forests, green slopes and ancient castles, were thus the first impressions of the outer world made on the young painter, and they remained with him, with the other associations of his birthplace, throughout his life.

Among the hardy people of the village who left their mountain homes to cut timber in the woods, the Vecellio family had been prominent for many generations. Gregorio Vecellio, the father of Titian, had for half his life served the republic of Venice as a soldier. When his son was born to him in 1476 or 1477, Vecellio stood at the head of the little community of Pieve di Cadore. Honors rather than wealth were thus the traditional possession of the family; so that it probably was nothing strange to the father when he found his son had elected to become an artist.

It was not to be expected that an aspiring young artist could learn much from the local painters of saints. But in those days tuition began at an early age; so that when Titian was nine years old he was sent with his older brother, Francesco, to Venice, where a brother of their father lived. So little is known of this period of the artist's life that we have no real information even of the names of his teachers. It is, however, immaterial whether he acquired the rudiments of his art from Sebastiano Zuccati, as one authority says, or from Giovanni Bellini, as Vasari has it. It is sufficient to know that when we hear of him again he is thirty years of age, and competing with the greatest in his art.

Much stress has often been laid on the influence of the variegated, busy, sea-girt Venice, on the village-born lad. Undoubtedly there must have been some influence wrought by a change from the mountains of his home to the utterly different landscape of a seashore and its busy mart. In his Alpine home the world about changed only

with the changing of the skies; in the city of canals every step brought him to a new picture. It was then a market for all nations, and the whole city, from the Turkish Fondaco to the Rialto and from the Rialto to the Riva de' Schiavoni, was rich in the splendor of colors. Dresses, cloths, carpets, all of the highly variegated tints met the eye everywhere. A taste for color was seen even in the architecture of the city, and the great St. Mark's was built of many-colored antique marble from the Levant, overspun with gold mosaic. It was quite common to cover the marble of the façades of the churches and palaces with colors, and even the plainest of structures was adorned with glazed stone. The pursuit of painting in a city of this character seems the most natural of pursuits; and in this city of glory did Bellini, Titian and Paolo Veronese work.

When Titian entered on his Venetian life its art was mainly concerned with reflecting its multi-colored sides. For this progress as for many other departures it had to thank the continent. Old Jacopo Bellini, with his sons, Gentile and Giovanni, had worked in Padua where that genius of the early renaissance in upper Italy, Andrea Mantegna, opened a new world to art. Fate was doubly kind in sending Antonello da Messina to follow Mantegna, and to bring, perhaps from Flanders, the art of oil-painting. Gentile Bellini painted the sunny square of St. Mark's with the sparkling mosaic of its church, and the glittering processions and groups which filled it. Giovanni painted altar pictures with meek-looking Madonnas, dreamy saints, or angels floating about the mother of God. Antonello, in his portraits of young Venetians, for the first time drew attention by the speaking expression of eye and glance.

He who was born to be a painter was bound to become one in Venice even though he had no teacher. It was in such an atmosphere that Titian grew; and when he stepped out into the open he took his place by the side of the masters of the Renaissance.

The studio of Giovanni Bellini has been honored as the cradle in which this new art was nursed. Out of it came Giorgione, Palma, Sebastiano, and perhaps Titian; even the old master himself, in his later portraits, helped along the coming of the new time. When, in his twenty-second year, Giorgione was carried off by a plague in 1510, he had already painted the way for Venetian art for the next decade. His work was taken up by Titian who, though he was forty before he attained the full powers of his genius, became in the end the greatest of the Venetian masters in art.

The earliest painting which can with any certainty be ascribed

to Titian, deals with an historical event. Under the command of Jacopo Pesaro, a Papal fleet, to which Venice had contributed a large contingent, had sailed, in 1502, against the Turks and took from them the island of Santa Maura (Leukadia). Twenty years later the victory was commemorated in the famous Madonna of the House of Pesaro. But at the time the Venetian marshal had himself painted as kneeling before St. Peter while holding the flag of the Borgias just handed him by the Pope, and receiving the blessing of the saint. In the background is seen the fleet ready to set sail. This painting was Titian's work, and it may be noted how the profiles of the kneeling Pesaro and the kneeling Alexander VI. both stand out vividly against the background of the harbor with its short, curling waves and the sky above it showing the morning sun just risen. Titian had become familiar with such landscapes through the work of old Bellini, and above all through Giorgione; and he expressed similar effects in the early small pictures of Madonnas which were flanked either by figures of saints or landscapes.

The symmetry and formal arrangement of composition, so characteristic of the early Renaissance painter, Titian began to break through, even if slightly, in the Gipsy-Madonna, now in Vienna. The face is gently leaning to one side, the child stands to the right, and the background is two-thirds covered by a green curtain. A soft light falls on the bent head, lighting up the forehead and eyelids and leaving the eyes in dreamy darkness. There is the same solemn clearness found in the Madonna of Castelfranco by Giorgione. In the Madonna with the Cherries the symmetrical arrangement of Bellini has been followed; but the beauty of the figures and the almost buoyant manner of the children imparts a new life into the picture. What was but indicated in the Pesaro picture—namely, the change from an assembly of solemn figures into a spirited group—becomes now the rule. The light is now divided among the groups and imparts a new feeling, even though Titian still adheres to the conventional symmetry. No Florentine, however, would have dared to place the head of the chief figure in shadow, and yet without such a half-light the expression would never have shown so spiritual. The figure was the thank-offering for the passing of the pestilence which threatened Venice in 1504.

In 1507 there took place in Venice one of those open competitions in which the Italian Renaissance is so rich. The Fondaco de' Tedeschi, the market-hall of the Germans, close to the Rialto and the daily rendezvous of the citizens, nobility and merchants, had been

newly erected after a fire. For its chapel, Dürer had painted his great picture of the Festival of the Roses. The Venetians did not permit foreigners to employ precious material in decorating their buildings, so that it was decided to have frescoes for the façade. The order for this was divided between Giorgione and Titian, so that the former was given the front facing the canal while the latter was apportioned the side facing a little street. It may be that Giorgione himself had a hand in this division of labor.

Of these first attempts at Venetian Renaissance, unfortunately, nothing remains to us. The sea air and the northern wind are deleterious to frescoes, even in interiors, and as early as the seventeenth century these frescoes of the Fondaco had become mere blotches, even to the loving, searching eye of the enthusiastic Burckhart.

Of the quality of Venetian art at this time we may obtain some idea by noting and measuring the influence it had on those foreign artists of this age who were undoubtedly affected by it. Albrecht Dürer lived and worked in Venice from 1505 to 1507. His Child John, in the Berlin Madonna, brings flowers as he did cherries in the Titian Madonna. In his small Dresden "Crucifixion" the revival is beginning to assert itself in a struggle with nature that would have been impossible but for Giorgione. In 1508, Fra Bartolommeo is already forgetting the almost plastic forms of his groups, and shows a fine feeling for soft shadows, and he harks back to Florence with his treasure of half-lights. Unfortunately this flowering of art in Venice occurred at a time of great affliction for the city. The pestilence of 1510, to which Giorgione fell a victim, drove its artists away, while the War of the Liga carried Venice to the very verge of ruin. Sebastiano went to Rome and Titian to Padua. There he remained for some time and atoned to us for the loss of the Fondaco frescoes in some fine monumental paintings.

Of the series of frescoes in the Scuola del Carmine in Padua only the "Meeting of John and Anna" over the golden gate is Titian's. The landscape in the background with its architecture appears somewhat out of order, and affects the main group unfavorably. The scenes from the life of St. Anthony, however, in the Scuola del Santo, are dramatic and appealing. The large picture shows the child, at the bidding of the saint, testifying to the faithfulness of the mother. The vivid motions, the lifelike expression of the figures, the shamed husband, the dignified bearing of the innocent wife, the saint still kneeling in the joy of the fulfilment of his prayer, are all magnificent. In the third picture the soft light like that of a summer's evening is

beautifully effective on the action of the scene. These spirited Paduan frescoes show the artist's fine feeling for the dramatic, and foreshadow the later ripening of Titian's genius.

On his return to Venice, in 1512, Titian found the road clear before him. His only rivals were the octogenarian Bellini and Palma. He became Giorgione's heir, and completed that artist's unfinished "Sleeping Venus," adding to it the landscape.

If we had nothing of this period of Titian's life but his "Sacred and Profane Love," it would have sufficed to surround the artist with that halo of romance in which we see his contemporaries. The mysterious expression of the one deep sentiment with which this picture touches us, acts like a confession. To his contemporaries and to the person who ordered the painting, it was not even an allegory; it was but a simple illustration of a myth. If we ask which of the two figures is the sacred and which the profane love, the question is meaningless; and yet the picture itself gives the best answer to the eye. The contrast is to be found in the figures themselves. That it is Venus who approaches a mortal is shown by the accompanying Cupid. The woman has come from the castle in the early morning to the silent spot where she sits with her lute lying untouched under her arm and rose leaves scattered on the well's brim. The first rays of the sun pierce through the bushes and everywhere are signs of awakening life. We feel that a strange voice is whispering into the ears of the listening woman. "Medea persuaded by Venus" might be a better title for the picture. But neither written explanation nor title can add anything to the ineffable beauty of the painting itself.

"The Ages of Man" is certainly not without a literary inspiration for its origin; but in its sensitive beauty the picture is above interpretation. The loving couple, the sleeping children, the old man in the expectancy of death, and about them all the young world in its wonderful richness: these are full of a spiritual appeal almost inexpressible.

In all Titian's paintings of this period, we find a certain joy in the springtime, as if the delighted eye saw everything—human beings and nature itself—in a perfect light. The two pictures, "Noli me Tangere" and "The Rest of the Holy Family," are examples of this. That sparkling vividness, which was indicated in the Paduan frescoes, is here beginning to express itself in dramatic form and strength, though the great master is still, even if for the last time, under the influence of another artist—namely, Palma.

The painter of Bergamo was a younger man than Titian but of earlier development. At the time Titian was painting the two pictures referred to, Palma was at the height of his fame and power. His "Jacob and Rachel" had been seen by Titian and undoubtedly it had moved him by its beautiful landscape in which were represented the holy men and women of the Bible story. Furthermore, Palma had been fortunate enough to find a sunny type of womanhood, with which to express a full, soft countenance with clear profile and sparkling eyes. His "Palma's Daughter" is said to have kindled the fire in Titian's heart, so that we really find a striking resemblance in the "Sweetheart of the Shepherd," the Magdalen, the Venus in "Sacred and Profane Love" with the Eve of Palma's picture, now in Braunschweig. One woman may have been the same model, but the influence is there as well. Titian's great model, however, was still Giorgione. Several of Titian's paintings of this period are full of Giorgione's spirit; so much so, that they are often ascribed to be the work of that master. In no picture is this more evident than it is in "The Concert," in the Pitti Palace, a picture which is more than a mere group of portraits since it was the expression of thanks for a passing hour's enjoyment in the house of a friend. In Venice, painting and music have always gone hand in hand; for Giorgione, Titian and Sebastiano, both were parts of their life. In his painting of "The Marriage of Cana," Paul Veronese pictures himself, Titian and Bassano as musicians—Titian with the bass-fiddle. It is pleasing to think that the Augustinian monk who gave Titian the opportunity to enjoy a musical hour at his home, found his guest grateful in the painting of "The Concert," and received it from Titian as a graceful acknowledgment.

A peculiarity of Titian's half-length paintings of women is that they look to the spectator as animated still-life. The "Daughter of Herodias" is nothing but a pretext for painting the head of a beautiful girl, and the same is true of the "Flora" and the "Laura de' Dianti." The series of these half-lengths ends with "The Tribute Money," a painting of purest harmony for so small a canvas. Leonardo's "Last Supper" is suggested in the contrast between the clear face and hard profile with the common hand; but its dramatic feeling lies not so much in the action as it does in the conjunction of two such utterly different beings. Christ's look is inexpressible, and yet the artist has placed on his canvas so convincing a piece of realism that the incident is perfectly life-like. It is as fine, on the whole, as the best we know of Giorgione and Bellini. The pictures which

followed this are free of the influence of any master. They show Titian himself in the glory of his own genius.

Titian now set himself to secure an assured position from a material point of view. His fame had spread and many people in high station came soliciting him for his work and personal services. He felt that if he could obtain the approbation of the official authorities of Venice, he would have no difficulty in gaining the favor of the public at large—especially of the rich nobility. To this end he petitioned the Council of Ten, on March 31, 1513, for permission to paint the battle scene for the Council Chamber fresco. He desired the task for the honor alone, not for payment. He also asked for the next seat to be vacant in the Fondaco de' Tedeschi on conditions similar to those stipulated for Bellini. The petition was granted, and by the side of Bellini, who had been the privileged painter in the palace for thirty years, now worked a younger man. Bellini was by no means pleased, but in spite of the inconvenience he caused Titian in his new field, the younger painter pushed ahead and, by the end of the first year had demanded and obtained the salary Bellini was receiving on the grounds that the old man would not live much longer. His position and official recognition thus assured, Titian troubled himself little about the obligations of his office, but set to work to take the advantages which the office gave him and began a prosperous career as an artist on commissions sent him. The battle scene for the Council Chamber, which he had promised to paint for the honor of doing it, was left to itself and was completed only after twenty-five years had passed. His official position in the "Sala Grande" opened a new career in Titian's life. The painting of altar-pieces was then greatly in demand and Titian made his contributions with the rest, but his work marked an entirely new departure even for this kind of church decoration. When on March 20th, 1518, the congregation saw for the first time his "Ascension of Mary," the people must have realized that a new king had arisen in Egypt. This was not mere dreaming but the divine made real. So resplendently beautiful a Madonna and Child had never before been seen as this Madonna of Ancona floating on the clouds.

The master had asserted his real self and had left his lyric youth behind him. How far Venetian art had separated itself from the art of Florence may be seen in the Madonna of Pesaro, the votive picture from Jacopo Pesaro to the Franciscan Church for his victory over the Turks. The picture marks the final parting from the set and formal composition so characteristic of the earlier Renaissance art.

In 1522, when Titian was engaged on the five-part "Resurrection" altar-piece for Brescia, a copy of the Laocöon group came into his possession; the influence of the antique model may be seen in the figures of the resurrected Christ and St. Sebastian in this altar-piece. The group so interested him that he re-drew it, in a spirit of peculiar humor, with monkeys in place of the human beings of the original, and then had this picture engraved on wood by Boldrini. Titian, however, liberated himself from his reverence for the antique in "The Entombment of Christ," one of the purest compositions this artist ever accomplished. The "Peter the Martyr," executed a few years later, may be called a painted counterpart of the Laocöon. Horror of death seems to live in the painting, the figures in which have always been greatly admired. The landscape, so often with Titian a silent companion of tender sentiments, is here pictured as torn by a storm. No reproduction can ever adequately express the color of this painting since the original was destroyed by a fire in 1867. On its first exhibition in Venice both Michael Angelo and Sebastiano del Piombo were on a visit to that city. The thought is thereby suggested that their examination of it must have given them a new conception of power in art which they brought back with them to Florence.

Titian now completed his triumph over his rivals in a competition he won against Palma and Pordenone. His former associate, Palma, died the year after, in 1528; but Pordenone, that highly-gifted artist from Friaul, lived on, hating Titian, and at the same time helplessly admiring him. One more competition between these two and the open rivalry ceased. It was a painting for the Church of St. John the Almsgiver. By the side of Titian's "St. John" the "Conversazione" of Pordenone appears pale and inane.

In 1523, Andrea Gritti was elected Doge of Venice, and with his election Titian found himself still in favor with the head of the state. Of all the pictures painted by Titian at the Doge's order the great fire of 1577 spared none with the exception of the St. Christopher, on the stairs of the hall of the Quattro Porto—the only fresco of Titian's in Venice. Of the portraits of the Doge, only one, that in the Gallery Czernin, and certainly not the best, has come down to us. But the privileged painter of the enlightened republic had now long been known beyond the boundaries of his fatherland.

For many years, ever since he came into possession of "The Tribute Money," Alfonso d'Este, Duke of Ferrara, had held Titian in great favor. This princely neighbor of Venice, the husband of

the notorious Lucrezia Borgia, had his agents all over Italy, procuring works by the first painters of the day, with which to decorate his gloomy castle at Ferrara. His threatening letters to Raffael, as well as the reports of his agent in Rome, are well known, and we read how the overworked artist gracefully escaped the Duke's wily snares. For the more accessible Titian less difficult and more convincing arguments were employed, and all kinds of gifts and honors were promised if the painter would but give of his art. Titian found the gifts the most acceptable of these persuasive methods. We should like to possess a portrait of Lucrezia Borgia which Titian must surely have painted; but among his numerous portraits of women there is not one with which she can be identified. The painting of Alfonso himself, before whom his courtiers trembled, has come down to us in a good copy only. In the year of the Assunta appeared "The Worship of Venus," that perfect stream of blooming children overflowing in the sunlight and in the shadow of the trees. Then came the "Bacchanal" and the "Bacchus and Ariadne."

But much more important to Titian than his connection with the Court of Ferrara was the new relation established between him and the Mantuan Court, and its lord, Federigo Gonzaga. From the days of Mantegna down to the time when Rubens flourished and was a paid attendant of the Duke's household, the members of this family were ardent patrons of art. Titian owed his introduction to the Duke of Mantua to the son of Isabella d'Este who had once been the favorite mistress of Pope Julian II. A splendid portrait of this man, now in Madrid, whom, it is said, Raffael put into his "School of Athens," shows us a cavalier in the rich dress of the period, with regular though somewhat immobile features. A portrait of his wife, Isabella d'Este, may be the painting in Vienna which, though it possesses little of human interest, is yet a masterpiece in color effect—a beautiful treatment of blue and white.

Many conjectures have been offered by way of explanation of Titian's work for Gonzaga's sister, Eleanora of Urbino, and her husband, Francesco Maria della Rovere. Fortunately, of the many pictures by Titian which were seen by Vasari in the Urbino Palace, the most beautiful pieces have been preserved. The portraits of the princely pair show a distinct change in the artist as a portrait painter. The dreamer and the poet have given way to the realist. Above the blue steel of the armor with which the body is clothed, there looks out a face pernicious to itself and others. The woman by his side, in spite of her dignified bearing, appears oppressed. It may be that

the painting of the so-called Bella gives us the Duchess in her earlier years; but we cannot say for certain. On this canvas is represented a figure richly dressed in blue velvet with white puffs, interrupted by violet and gold. The eyes look out mysteriously at the spectator and the whole figure impresses us as if the body were not accustomed to the sumptuous garment. Others have tried to find the youthful Duchess in the Venus of Urbino, a wonderful painting separated by more than twenty years from the tenderness of Giorgione; the shimmering body is simply a piece of living reality. But just as real is the girl with the fur cape, in Vienna, or the girl with the mantle in St. Petersburg. Whether we are to argue from the "Bella" to these or from these to the "Bella" is a question which can not be decided. To compensate us for the loss of the portrait of the young Duchess we have the portrait of the younger Duke; and, if we are not deceived in the likeness we find him again in the "Man with the Falcon."

Among all princely patrons of art Titian owed most to Federigo Gonzaga, since through the Mantuan Duke the artist came into personal relationship with the Emperor Charles V. The artist was introduced during the Emperor's stay at Mantua, and an opportunity was thus made which eventually brought Titian an international fame. Early in 1533 the Emperor found time to have his portrait painted and Titian represented him in full figure, in Spanish costume, a dog at his side, standing before a green curtain. The picture now adorns the Prado. His imperial patron was exceedingly pleased with the work, and the artist found such favor that it brought him at once into the field of history. Portraits of Charles V., of Alba, Vasto, Mendoza, the Medici, and Farnese were added to those of the Rovere, Gonzaga and D'Este. The young Cardinal Hippolyte de Medici he painted in the costume of the Hungarian Cavalry to commemorate his prowess against the Turks. Probably at this time also was executed the portrait of Francis I., because the French king was at that time being hospitably entertained by his enemy, during an armistice.

In this series of historical portraits scarcely one person of note is missing. Following them came the splendid group of the Farnese portraits, and the picture of old Paul III. came later still. The Pope, on the brink of his grave, Titian had seen in Ferrara and Bologna, in 1543, and had painted him then for the first time. The second portrait took him to Rome where he arrived in 1545.

Titian's journey to the Eternal City was a brilliant one. Later, in a letter, he thanks the Duke Guidobaldo for an escort of seven

horsemen, for free traveling, for the honors, kindness and gifts bestowed on him, and for the hospitable reception in a palace which he could regard as his own. In the Vatican rooms were assigned to him near the Pope, in the Belvidere, and there the aged Michael Angelo visited him. Vasari, also, who was then busily engaged painting in the palace, considered it, to his dying day, a great honor to have been "with the Cavaliere Titian." Sebastiano was his escort in viewing the frescoes of the hated Raffael which Sebastiano had himself restored. The restorer was unlucky enough to be asked by Titian as to who the barbarian was who had ruined those divine works.

Although Titian was sixty-eight years of age, he yet seized enthusiastically the opportunity afforded him, by this sojourn in Rome, to enter on a study of the ancient sculpture he saw everywhere about him in the Papal home. Influenced by the antique he painted the "Danae" for the Farnese family.

Paul III., white-haired and bent with age, Titian reveals in all his venerable greatness. The face is full of will-power. Bareheaded, with hands on the arms of the chair, the figure is sunk in its seated position, but the neck is held uprightly and the face compels a homage from the spectator. The nephew of the Pope, Pier Luigi, is shown in golden armour with a standard-bearer. But his most important historical painting, however, is the Paul III. group. Irritated and distrustful, the Pope is seated between Cardinal Alexander and Ottavio, the sons of Pier Luigi and enemies of the Pope. Ottavio is hypocritically bending to catch the Pope's low-spoken words, an attitude characteristic of the villainous nephew. We can never know the full effect of Titian's intended coloring of this picture because it was never finished. As a reward for the painting Titian was offered the "Piombo," the keeper-ship of the State Seal, a position of great dignity. Titian declined it, however, because the office was already in the hands of Sebastiano, the friend of his youth. A year later, when Sebastiano was dead, the offer was renewed through Cardinal Alexandro, and Titian might have accepted it had not a strong magnet drawn him to another field. The Emperor summoned him to the Diet at Augsburg.

Charles attended the Diet as absolute master of Germany. With weakened body, bent by gout, and against the direct orders of his physician, he had mounted his horse and rode as he had ridden, on the morning of Muhlberg, in golden armour with helmet and steel gauntlets. Only Charles's iron and indomitable will could have car-

ried the weak body through so trying an ordeal. Thus has Titian painted him. He painted him again seated on a chair standing on a red carpet.

In all probability Titian, at this time, also painted the portrait of the most prominent man in Augsburg, Chancellor Nicolas Perrenot Gramvella. In comparison with such models the unhappy Prince John Frederick could scarcely show up favorably. Cranach had often painted his beloved Prince, but Titian was able to give even the apoplectic face a certain dignity and aristocratic bearing.

Titian left Augsburg at the end of eight months to return to Venice, "not poor as a painter, but rich as a prince," as Aretino wrote. He came back to Augsburg two years later and met Lucas Cranach who painted the painter.

The Emperor's greatest wish, at this time, was to fix the succession in favor of his son Phillip, whom he had called from Spain. An urgent order was given Titian to paint a picture of the heir-apparent. In a sketch which seized the main traits without regard to the details the artist drew a masterly characterization of the reticent, melancholy Infant. From that sketch originated the elegant figure in a gold-lined armour over a white costume, standing before a red velvet cloth. The richness of dress is strongly brought out to preserve at least one sympathetic purpose. The Emperor was seeking the hand of the Catholic Mary for his son and the picture was sent to England. The Court noticed that the otherwise not sentimental Queen had fallen in love with the portrait.

Among the crowd of aristocrats whom Titian saw at this time, two figures are worthy of mentioning. The bold hunter with the red velvet cuirass over a steel-gray chain armour, perhaps Giovanni Francesco Aquaivra, has had the rare honor to be painted in full length. Beside him the so-called Norfolk in the Pitti Palace, entirely in black, seems rather unimportant; but the mysteriously absent look in the blue eyes is one of the greatest revelations of the artist.

For his painting of portraits Titian received more than honors or riches. It called him from a secluded island city to take a part in the great events of his time. These events appealed to his genius and found an echo in his work. We may congratulate ourselves that Titian had no scruples of conscience about the duties of his office granted him on condition he painted the battle scene for the great room of the Venetian palace. Had he felt his obligation keenly he would never have accomplished what he did. The Council

of Ten had decided after long and ineffectual pressure that Titian should repay the income he had received from his broker's seat, which he had drawn for ten years, without fulfilling his obligations. The sum amounted to 1,800 ducats. Titian minded this less than he did the favor shown his old rival Pordenone, who was to paint the wall next to the one assigned to him.

Titian's "Battle of Cadore" with the other decorations of the fifteenth and sixteenth centuries, also fell a victim to the conflagration of 1577. A small and imperfect copy in the Uffizi gives some idea of the work. The engraving of Fontana preserves at least the boldness of the composition. Masses of horsemen have come into battle over the bridge across the ravine. Over the waves of soldiers, arms, horses, flags and lances the spectator looks toward the valley where fresh troops are entering. Above are the giant mountains from whence deep-hanging clouds seem to invite themselves to mingle with the smoke of the burning castles. Fate was kind to the painter. The battle took place amid the very scenery of his early home, so familiar to him.

The mythologic subjects which Titian painted were also executed for the patrons who had sat to him for their portraits. They are mostly paintings of lovely women set in beautiful landscapes. The female figures stretched on a couch have been called Venus on account of their shapes. The Danae, painted for the Farnese family, was the model for a whole series of pictures in the same style. Four compositions are left us. In each the treatment is different with changes in the details and positions. One is in Madrid. At one time it adorned one of the private rooms of Philip II. Of the other three—namely, "Venus and Adonis," "Perseus and Andromeda," and "Medea and Jason"—the last has been lost.

The pearl of this series of pictures is the landscape with Jupiter and Antiope, known as the "Venus of Prado." The Venus of Giorgione appears once more. In absolute forgetfulness of her surroundings she has fallen asleep on the edge of a forest, although the horns of the hunters resound through the wood and the hunt passes by her. So highly did Philip prize this painting that when he was told the palace was on fire his first question was for the safety of Titian's Venus.

In the beautiful light-flooded pictures in the Bridgewater Gallery, the "Diana and Callisto" and the "Diana and Actæon," Titian surpassed himself. In his pictures of the poor tortured heroes, Tantalus, Ixion, Prometheus, and Sisyphus, may be seen the very incarna-

tion of the elements. This is shown not so much by their bodies as by the passion which seems to live in them.

Side by side with this expression of passion began a new period and a new era in his church pieces. The archangel in the "Tobias" painting was like an antique Nike. In the landscape a ray of sunlight breaks through clouds and falls between the trees on the kneeling John the Baptist.

Wild and gay, but vivid like its cause, is the astonishment reflected in the mass of spectators in the presentation of the "Virgin at the Temple." Since the picture was put back to its old place in a small room over a brown wooden panel, we can understand how Titian could appreciate a decorative effect.

The antithesis to this lovely picture is the wild and moving "Ecce Homo." The uproar and shouting from vulgar faces seem as if intended for a picture of a popular scene in a Shakespeare play. Everything is expressed in light and color. The arms of the adversaries are strongly lit up, and their costumes sharply accentuated to lend greater contrast to the misery of the Saviour's figure. The forest of banners and lances is characteristic.

In those days Titian loved to outline his groups against a clear air. It has been suggested that Correggio influenced him here. In the "Last Supper" the spectator gazes through the windows at sunny buildings. In "The Resurrection" the soldiers are looking upward as if the sarcophagus stood on the top of a mountain.

Titian's religious paintings have a visionary character as if the veil before the other world had for a moment been torn aside. In the "John the Baptist" we feel that the man is speaking of things that are not of this world, and that his words ring louder than the thundering of the montain torrent.

The "Last Judgment," or, as the Emperor called it, the "Gloria," was painted for Charles V. Nearest to the origin of light, Charles is seen shrouded in a winding sheet and kneeling with wife and son. This picture accompanied the hermit to San Yusta. It stood by the side of his death-bed and it was the last earthly object he saw before his eyes closed in death.

In his treatment of light Titian was a veritable magician. The "Last Judgment" has just been mentioned; but his allegory of "The Doge Grimani Before Faith" is a marvel of the effective influence of light. Between the two figures of the kneeling Doge and the massive St. Mark, which flank the radiant vision of the centre, a beautiful female with cross and chalice appears marching on the clouds.

A revelation of light, as it were, made stronger by the dark wood of the cross.

In the "Martyrdom of St. Lawrence," which is hardly visible where it hangs in the church of Gosuati, the battle of earthly and heavenly powers is again expressed by light contrasts. The executioners are dimly lit up by the glowing coals in the iron grates. The light of torches leaps over the columns and statues, and the face of the Saint shines in the rays of the star shining through parted clouds. Thus the divineness of the apparition of the angel in "The Annunciation" is transformed into light radiating upon the Madonna. Where the eye and the hand of the old man refused to obey the spirit he replaced it by a mass of colors, and what in others would have been a weakness, becomes in him a new artistic expression.

About this time and for the same church Titian painted "The Transfiguration." Here again everything is made subservient to the light which floods the body of the Saviour. The apostles are treated as heavy, dark masses against this light.

No two works of Titian's show more clearly the master's difference in style from his early work and his later than is brought out by a comparison of the paintings known as "The Crowning with Thorns." The earlier picture is in Paris and the later in Munich. They are separated by a period of fifteen years in their execution. The Paris picture shows the brutal scene in a clear light and in horrible realism. In the later work, however, all the realism and wildness of the terrible suffering are accentuated by the treatment of the light effects from the torches.

We now come to the last picture Titian painted, the "Pieta." It was intended for his own tomb and was never finished. While he was engaged on it the plague of 1576 seized him, and thus in the ninety-ninth year of his age, after a life full of achievement, the great painter of the Renaissance found his rest. So strong was his genius even at this late period of a long life, that even his death would seem to be rather an interruption than the end of a career.

What seemingly appears carelessly done is, in truth, the outcome of long and profound study. Titian had no belief in improvisation nor any faith in trusting to the spur of a moment. So that he obtained his effects he would use any legitimate means. He would often put his colors on with his fingers toward the completion of a painting. But whatever means he employed his aim was the carefully considered and deeply laid scheme. In his later style Titian became the

master of Tintoretto, Veronese and Bassano. If he were the liberator of art, he was also its lord.

And as with his art, so in his life. Older masters and rivals had to make room for him. The great ones of the world had to help him to make his life free from care and himself independent. He has been often blamed for being too mercenary in spirit. It is sometimes painful to read his correspondence, because he is always writing of money or privileges in payment for the work he had done or was about to do. Even princes noticed this peculiar trait in the man. "He has become somewhat avaricious in his old age," writes the Spanish Ambassador to his master.

But how trivial does this characteristic seem by the side of Titian's achievement. He was always striving to be free. He lived in his house in the "Bivi Grande" like a grandee. A beautiful garden led down to the water's edge where the eye could rest upon Murano and the mountains of his home. Here it was quiet and cool, and even princes and noblemen were charmed with the spirit of Titian's home. Titian has been often censured for his friendship with Aretino, the ill-famed writer of the Renaissance, but to no one did Aretino display his rich nature as he did to the painter. Further much of Titian's international fame was owing to the letters of this unscrupulous voluptuary.

Titian's life had not been free from sorrow. He saw his eldest son Pomponio dissipate his life in degradation, in spite of all the care the father took for the son's future. His second son, Orazio, became thus especially dear to Titian. He hoped to hand to him an artistic heritage, and the young man had already given proofs of talents when the plague carried him off also.

Titian's own portrait we know only as he was in his later years. We see him in the Berlin picture with the golden chain which the Emperor gave him when he knighted the painter. In the Madrid painting he stands before us magnificently at the age of eighty-five. In spite of the years which seem to have touched the noble face and figure with a spirit of resignation, the eyes still keep their sharp look and gaze like those of a falcon from out the bold profile. Even thus must the man look who would go through life in eternal youth.

TITIAN

ABBREVIATIONS AND EXPLANATIONS

H. = Height
B. = Width

Auf Holz = on wood
Auf Leinwand = on canvas
Auf Schiefer = on slate

The figures giving the sizes of the paintings stand for metres

Venedig, Scuola di San Rocco

The dead Christ — Der tote Christus — Le Christ mort

Um 1500—1502

Florenz, Uffizien — Auf Holz, H. 0,79, B. 1,15

Madonna mit dem Kinde, Antonius dem Abt und Johannes

Madonna with Child, St. Anthony abbot and St. John — Um 1505 — La Vierge avec l'Enfant, St.-Antoine l'abbé et St.-Jean

* Antwerpen, Museum

Auf Leinwand, H. 1,45, B. 1,83

Papst Alexander VI. und Jacopo Pesaro vor dem heiligen Petrus

Pope Alexander VI presenting Jacopo Pesaro to St. Peter

1502—1503

Présentation de Jacques Pesaro à St.-Pierre par le pape Alexandre VI

* Wien, Hofmuseum

Auf Holz, H. 0,67, B. 0,84

Die Zigeuner-Madonna

The gipsy Madonna

Um 1502—1503

La Vierge avec l'Enfant

*Venedig, S. Maria della Salute

Auf Leinwand, H. 2,75, B. 1,70

Der heilige Markus mit den Heiligen Sebastian, Rochus (r.), Cosmas und Damian

St. Mark between the saints Roch, Sebastian, Cosmas and Damian

Um 1504

St.-Marc et les saints Sébastien, Roch, Cosme et Damien

Madrid, Prado-Museum

Auf Holz, H. 0,86, B. 1,30

Madonna mit dem Kinde und den Heiligen Ulfus und Brigitta

Madonna with St. Ulphus and Bridget — Um 1505 — La Vierge avec l'Enfant, St.-Ulphe et Ste.-Brigitte

* London, Nationalgalerie — Auf Leinwand, H. 0,64, B. 0,44

Bildnis eines Mannes (fälschlich Ariosto genannt)

Portrait of a man — Um 1506—1508 — Portrait d'un homme

* Mailand, Sammlung Crespi — Auf Leinwand, H. 1,17, B. 0,97

Bildnis einer Frau (Caterina Cornaro?)

Portrait of a lady — 1506 — Portrait d'une femme

Paris, Louvre

Auf Leinwand, H. 1,08, B. 1,32

Maria mit dem Kinde und den Heiligen Stephanus, Ambrosius und Mauritius

Madonna with Child and the saints Stephen, Ambrose and Maurice

Um 1508—1510

La Vierge avec l'Enfant et les saints Etienne, Ambroise et Maurice

* Wien, Hofmuseum

Auf Holz, H. 1,11, B. 1,38

Madonna mit dem Kinde und den Heiligen Stephanus, Hieronymus und Mauritius

Madonna with Child and the saints Stephen, Jerome and Maurice

Nach 1510

La Vierge avec l'Enfant et les saints Etienne, Jérôme et Maurice

*Florenz, Galerie Pitti

Auf Leinwand, H. 1,08, B. 1,22

Das Konzert
Um 1510

The concert

Un concert

Florenz, Galerie Pitti

Das Konzert
(Ausschnitt)

The concert
(Detail)

Un concert
(Détail)

Wien, Hofmuseum

Auf Leinwand, H. 0,52, B. 0,51

Der kleine Tamburinschläger

The little tambourine player — Um 1510 — Le petit tambour

Padua, Scuola del Carmine

Fresko

Begegnung von Joachim mit Anna

The meeting of Joachim and Anna 1511 Le rencontre de Joachim et d'Anne

* Padua, Scuola del Santo — Fresko

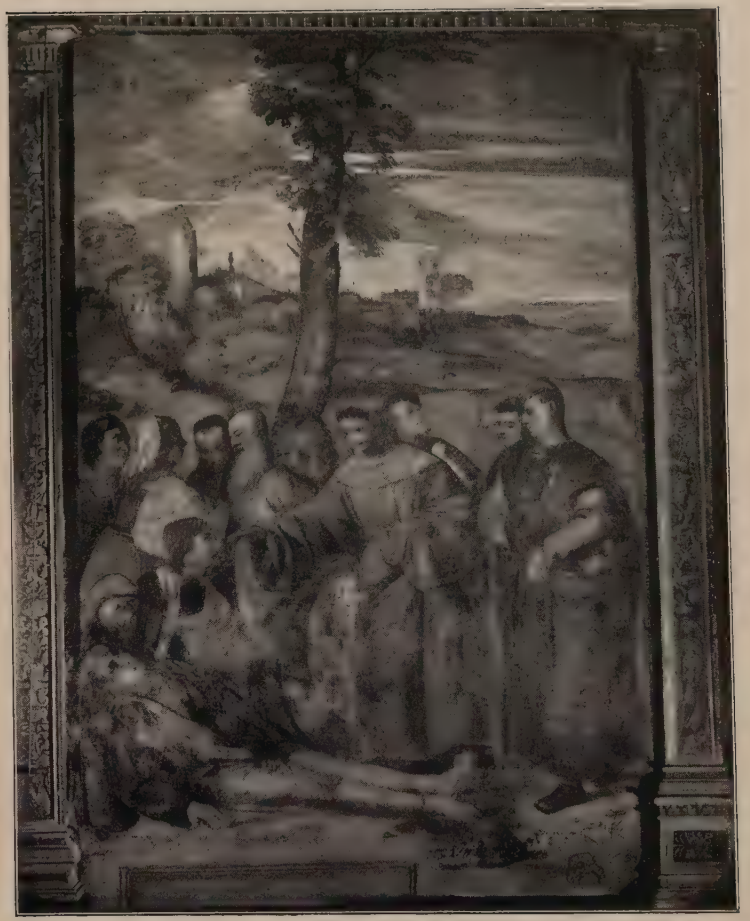
Der heilige Antonius bringt ein neugeborenes Kind zum Sprechen

St. Anthony granting speech to an infant — 1511 — St.-Antoine faisant parler un nouveau-né

* Padua, Scuola del Santo — Fresko

St. Antonius erweckt eine von ihrem Gatten getötete Frau

The jealous husband — 1511 — St.-Antoine ressuscitant une femme tuée par son mari



* Padua, Scuola del Santo — Fresko

St. Antonius heilt das abgehauene Bein eines Jünglings

The youth who cut off his own leg — 1511 — St.-Antoine guérissant la jambe tranchée d'un jeune homme

London, Nationalgalerie

Auf Leinwand, H. 1,13, B. 1,40

Heilige Familie mit einem anbetenden Hirten

The Holy Family with an adoring shepherd — Um 1510—1512 — Sainte Famille avec un berger adorant

* London, Bridgewater-Galerie

Madonna mit Kind, Johannes dem Täufer und dem Stifter

The Virgin with St. John the Baptist and a donor

Um 1510—1512

La Vierge avec l'Enfant, St.-Jean Baptiste et le donateur

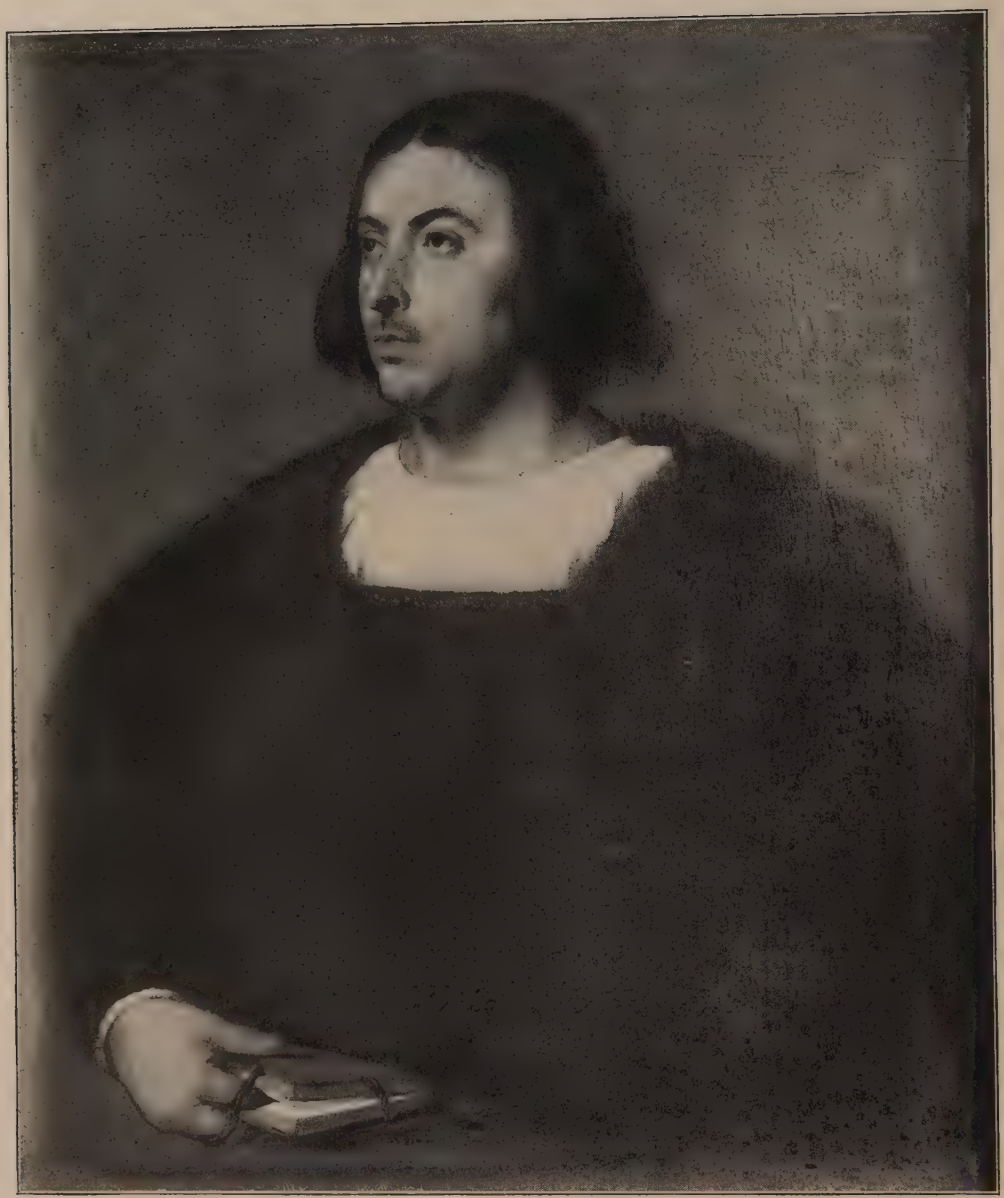
*Rom, Pinakothek des Kapitols — Auf Leinwand, H. 1,15, B. 0,89

Die Taufe Christi mit Giovanni Ram als Stifter

Um 1510—1512

The baptism of Christ with Giovanni Ram as donor

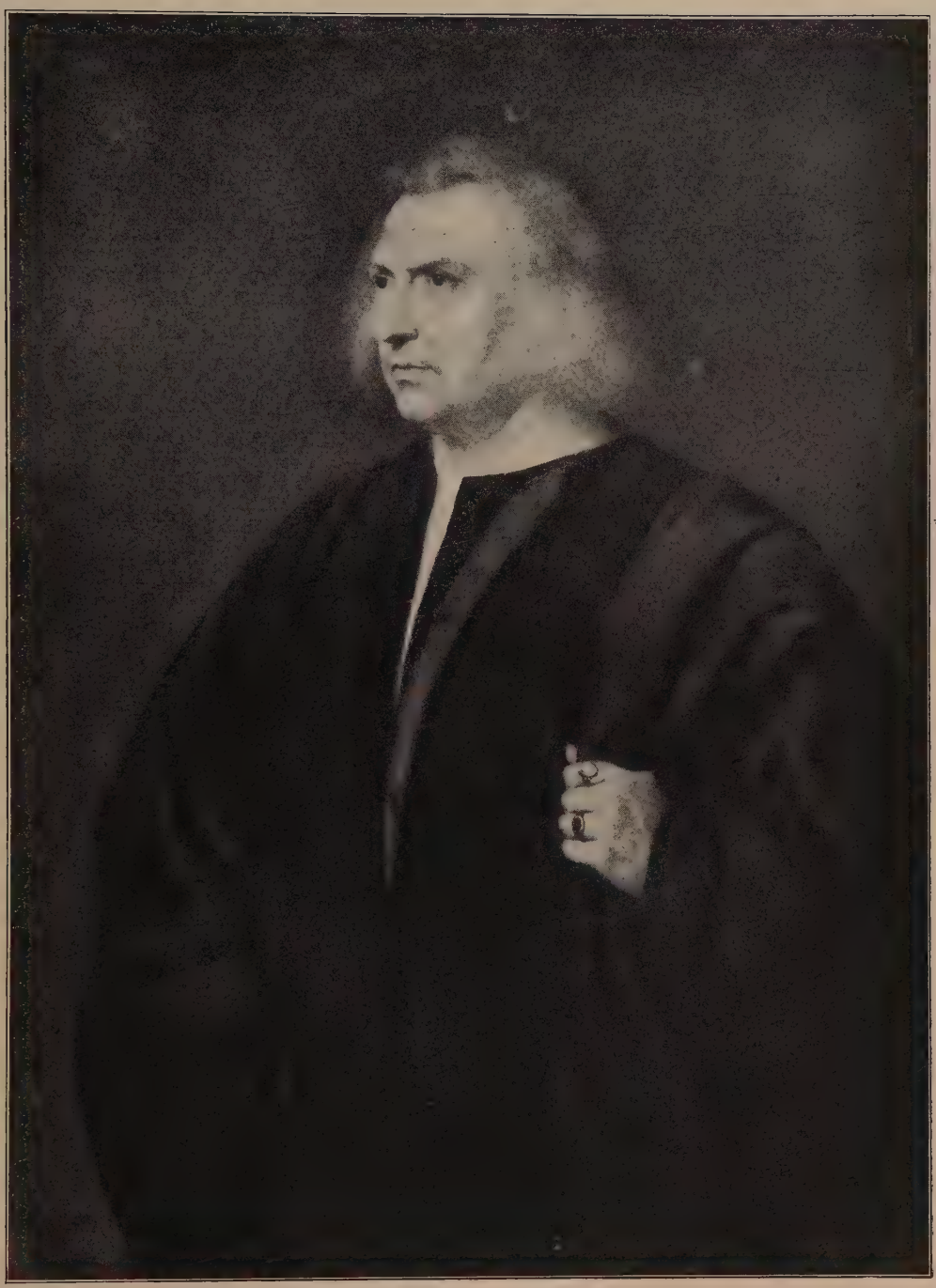
Le baptême du Christ avec Jean Ram en donateur



Hampton Court Palace — Auf Leinwand, H. 0,84, B. 0,72

Bildnis eines Mannes (genannt Alexander von Medici)

Portrait of a man — Um 1511 — Portrait d'un homme



*Wien, Hofmuseum

Auf Leinwand, H. 1,12, B. 0,84

Bildnis des Arztes Parma

The physician Parma

Um 1511

Portrait du médecin Parma

*London, Bridgewater-Galerie

Auf Leinwand, H. 1,06, B. 1,82

Die drei Lebensalter

Um 1510—1512

The three ages of life

Les trois âges de l'homme

* London, Nationalgalerie

Auf Leinwand, H. 1,05, B. 0,90

Christus erscheint der Maria Magdalena

(„Noli me tangere")

Christ appearing to Mary Magdalen Um 1511—1512 Le Christ apparaît à Ste.-Marie Madeleine

* Rom, Galerie Borghese

Auf Leinwand, H. 1,08, B. 2,56

Himmlische und irdische Liebe

Um 1512—1515

The sacred and profane love

L'amour sacré et l'amour profane

Rom, Galerie Borghese

Himmlische und irdische Liebe
(Ausschnitt)

The sacred and profane love
(Detail)

L'amour sacré et l'amour profane
(Détail)

Rom, Galerie Borghese

Himmlische und irdische Liebe
(Ausschnitt)

The sacred and profane love
(Detail)

L'amour sacré et l'amour profane
(Détail)

* Wien, Hofmuseum

Auf Holz, H. 0,81, B. 1,00

Die Kirschenmadonna

Um 1512—1515

The Madonna with the cherries

La Vierge aux cerises

* Dresden, Kgl. Gemäldegalerie — Auf Holz, H. 1,38, B. 1,915

Madonna mit dem Kinde und vier Heiligen

Madonna with Child and four saints — Um 1512—1515 — La Vierge avec l'Enfant et quatre saints

* Paris, Louvre

Auf Leinwand, H. 0,96, B. 0,76

Junge Frau bei der Toilette

The lady at her toilet — Um 1510—1515 — La toilette d'une jeune femme

* Venedig, S. Ermagora e Fortunato (S. Marcuola) Auf Holz

Das Christkind zwischen den Heiligen Katharina und Andreas

The Christ child between St. Catherine and St. Andrew Um 1508 L'enfant Jésus entre Ste.-Catherine et St.-André

*Florenz, Uffizien

Auf Leinwand, H. 0,79, B. 0,63

Flora

Um 1515—1516

Rom, Galerie Doria — Auf Leinwand, H. 0,75, B. 0,72

Die Tochter der Herodias mit dem Haupte Johannes des Täufers

The daughter of Herodias with the head of St. John Baptist — Um 1514—1515 — La fille d'Hérodiade avec la tête de St.-Jean Baptiste

* London, Mr. Benson

Die Tochter der Herodias

The daughter of Herodias — Um 1514—1515 — La fille d'Hérodiade

München, Alte Pinakothek

Auf Leinwand, H. 0,98, B. 0,82

Vanitas (Die Vergänglichkeit des Irdischen)

Um 1515

Vanitas

La Vanité

*Treviso, Dom

Auf Holz

Mariä Verkündigung

Um 1515—1517

The annunciation

L'annonciation

* Dresden, Kgl. Gemäldegalerie

Auf Holz, H. 0,75, B. 0,56

Der Zinsgroschen

Um 1514—1515

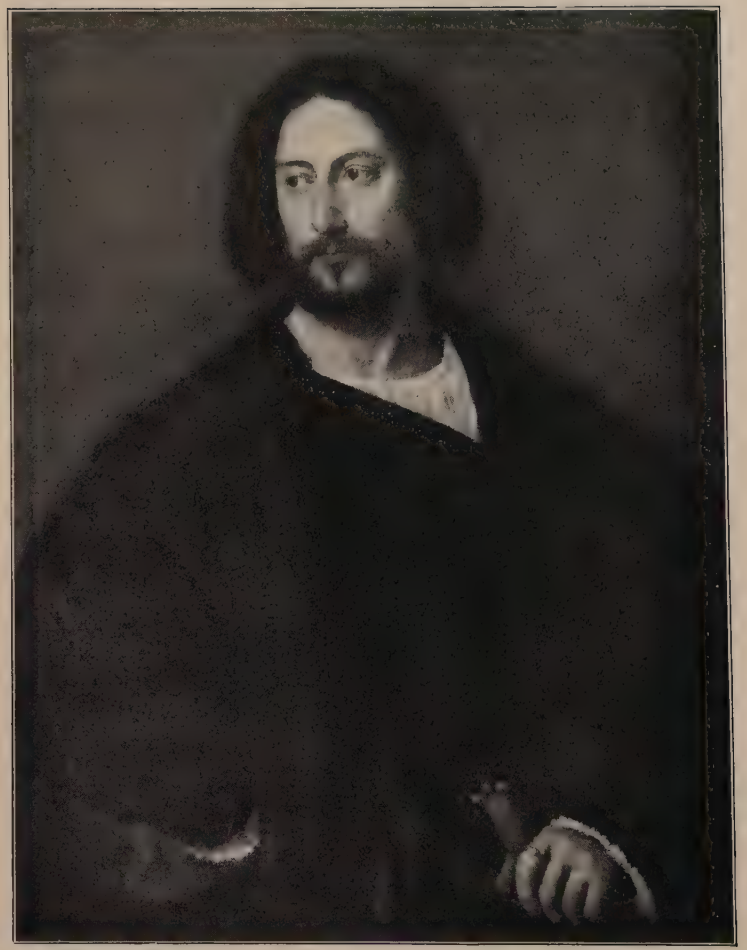
The tribute money

Le Christ à la monnaie

*Florenz, Galerie Pitti — Auf Leinwand, H. 0,85, B. 0,66

Tommaso Mosti, Sekretär des Herzogs von Ferrara

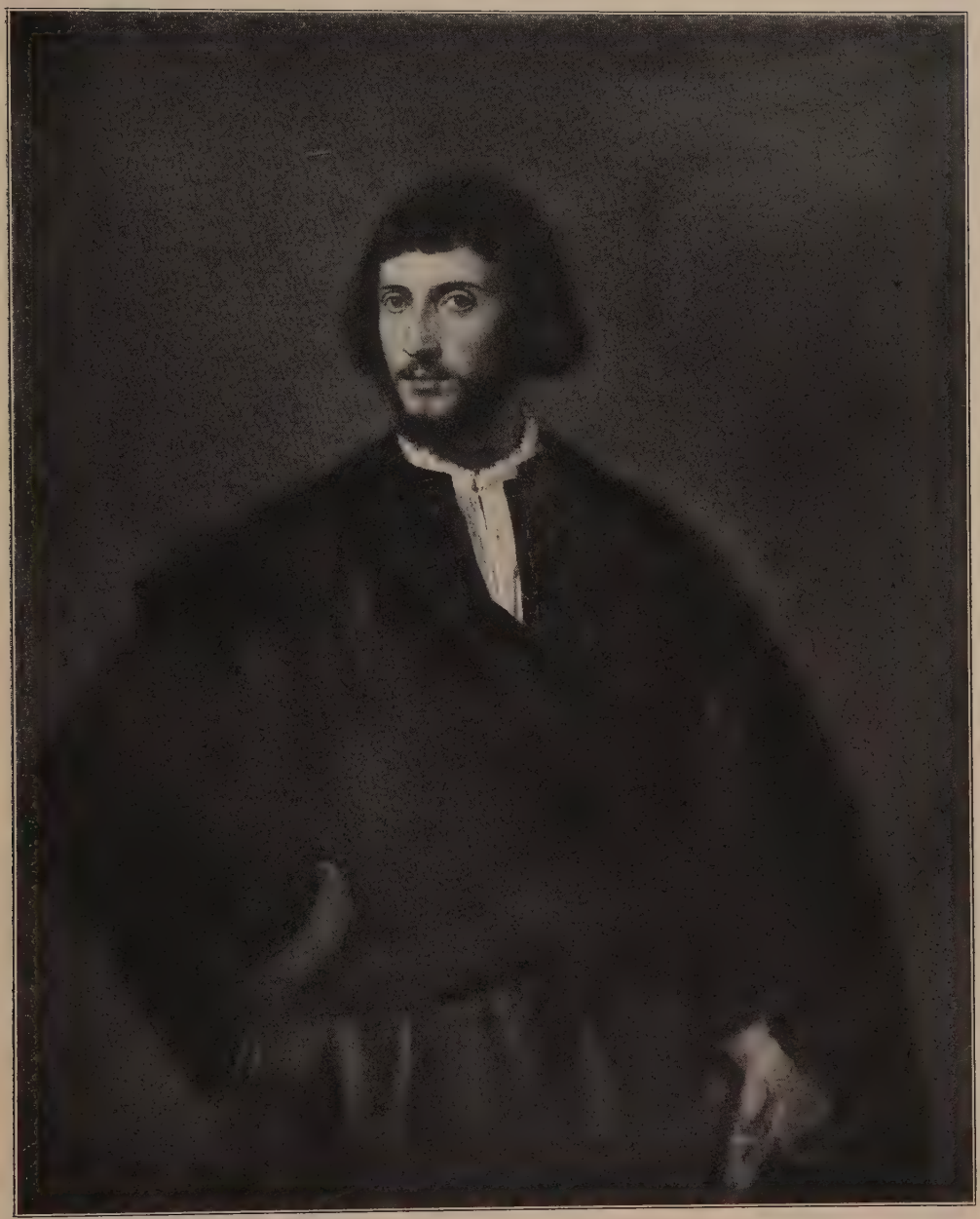
Tommaso Mosti, secretary of the duke of Ferrara — Um 1515 — Tommaso Mosti, secrétaire du duc de Ferrare



München, Alte Pinakothek — Auf Leinwand, H. 0,88, B. 0,74

Bildnis eines Mannes

Portrait of a man — Um 1515 — Portrait d'un homme



Paris, Louvre

Auf Leinwand, H. 1,18, B. 0,92

Bildnis eines Mannes

Portrait of a man

Um 1510—1520

Portrait d'un homme

London, Bridgewater-Galerie — Auf Leinwand, H. 0,736, B. 0,584

Venus Anadyomene

Um 1515

* Paris, Louvre

Auf Leinwand, H. 1,00, B. 0,89

Der Mann mit dem Handschuh

The man with the glove — Um 1510—1520 — L'homme au gant

*Venedig, Akademie

Auf Holz, H. 6,90, B. 3,60

Mariä Himmelfahrt (L'Assunta)

The assumption of the Virgin 1516—1518 L'assomption de la Vierge

Venedig, Akademie

Mariä Himmelfahrt
(Ausschnitt)

The assumption of the Virgin
(Detail)

L'assomption de la Vierge
(Détail)

* Madrid, Prado-Museum

Auf Leinwand, H. 1,72, B. 1,75

Das Venusfest

The worship of Venus

Um 1516—1518

Offrande à la déesse des Amours

* Madrid, Prado-Museum

Auf Leinwand, H. 1,75, B. 1,93

Ein Bacchanal

Um 1518—1519

A bacchanal

Une bacchanale

* Ancona, S. Domenico

Auf Holz, H. 3,12, B. 2,05

Maria mit Kind, den Heiligen Franciscus und Blasius und dem Stifter

Madonna with Child, St. Francis and St. Blaise and the donor

1520

La Vierge avec l'Enfant, St.-François, St.-Blaise et le donateur

*Brescia, S. Nazaro e Celso

Die Auferstehung Christi

The resurrection of Christ

1522

La résurrection du Christ

* London, Nationalgalerie

Auf Leinwand, H. 1,72, B. 1,85

Bacchus und Ariadne

1523

Bacchus and Ariadne

Bacchus et Ariane

* Richmond, Sir Frederick Cook

Auf Leinwand, H. 1,17, B. 0,915

Laura de' Dianti

Um 1522—1523

*Venedig, Dogenpalast

Fresko

St. Christoph

St. Christopher

1523

St.-Christophe

*Rom, Pinakothek im Vatikan

Auf Holz, H. 3,98, B. 2,63

Madonna in der Glorie mit sechs Heiligen

Madonna in glory with six saints — Um 1523 — La Vierge dans la gloire avec six saints

*Paris, Louvre

Auf Leinwand, H. 1,48, B. 2,15

Die Grablegung Christi

Um 1525

The entombment

La mise au tombeau

* Madrid, Prado-Museum

Auf Holz, H. 1,25, B. 0,99

Federigo Gonzaga, Markgraf von Mantua (früher Alfonso d'Este genannt)

Federigo Gonzaga, margrave of Mantua Um 1525 Frédéric Gonzague, margrave de Mantoue

* Venedig, S. Maria dei Frari

Die Madonna der Familie Pesaro

The Pesaro Madonna 1519—1526 La famille Pesaro aux pieds de la Vierge

Venedig, S. Maria dei Frari

Die Madonna der Familie Pesaro
(Ausschnitt)

The Pesaro Madonna
(Detail)

La famille Pesaro aux pieds de la Vierge
(Détail)

* Verona, Dom

Die Himmelfahrt Mariä

The assumption of the Virgin — Um 1525 — L'assomption de la Vierge

*Venedig, S. Giovanni e Paolo

St. Petrus Martyr

1528—1530

Kopie des verbrannten Originals

Copy of the original destroyed by fire

Copie de l'original, consumé par le feu

* Paris, Louvre

Auf Leinwand, H. 0,70, B. 0,84

Die Jungfrau mit dem Kaninchen

The Madonna with the rabbit

Um 1530

La Vierge au lapin

London, Nationalgalerie

Auf Leinwand, H. 0,98, B. 1,38

Maria mit dem Kinde, Johannes und Katharina

The Madonna and Child with St. John and St. Catherine Um 1530 La Vierge avec l'Enfant, St.-Jean et Ste.-Catherine

*Florenz, Galerie Pitti

Auf Holz, H. 0,85, B. 0,68

Die heilige Magdalena

St. Magdalen

Um 1530–1535

Ste.-Madeleine

*Wien, Hofmuseum — Auf Leinwand, H. 1,03, B. 0,64

Isabella d'Este
1534

*Florenz, Galerie Pitti — Auf Holz, H. 0,78, B. 0,55

Christus
Bust of Christ — Um 1532—1533 — Buste du Sauveur

*Paris, Louvre

Auf Leinwand, H. 1,21, B. 1,01

Allegorie des Alfons d'Avalos

Allegory in honour of Alphonso d'Avalos — Um 1533 — Allégorie en l'honneur d'Alphonse d'Avalos

* Madrid, Prado-Museum

Auf Leinwand, H. 1,92, B. 1,11

Kaiser Karl V. mit seinem Hunde

Charles V with his dog — Um 1530—1533 — Charles-Quint avec son chien

*Florenz, Galerie Pitti — Auf Leinwand, H. 1,38, B. 1,06

Der Kardinal Hippolyt von Medici

The cardinal Ippolito dei Medici — 1533 — Le cardinal Hippolyte de Médicis

*Mailand, Ambrosiana

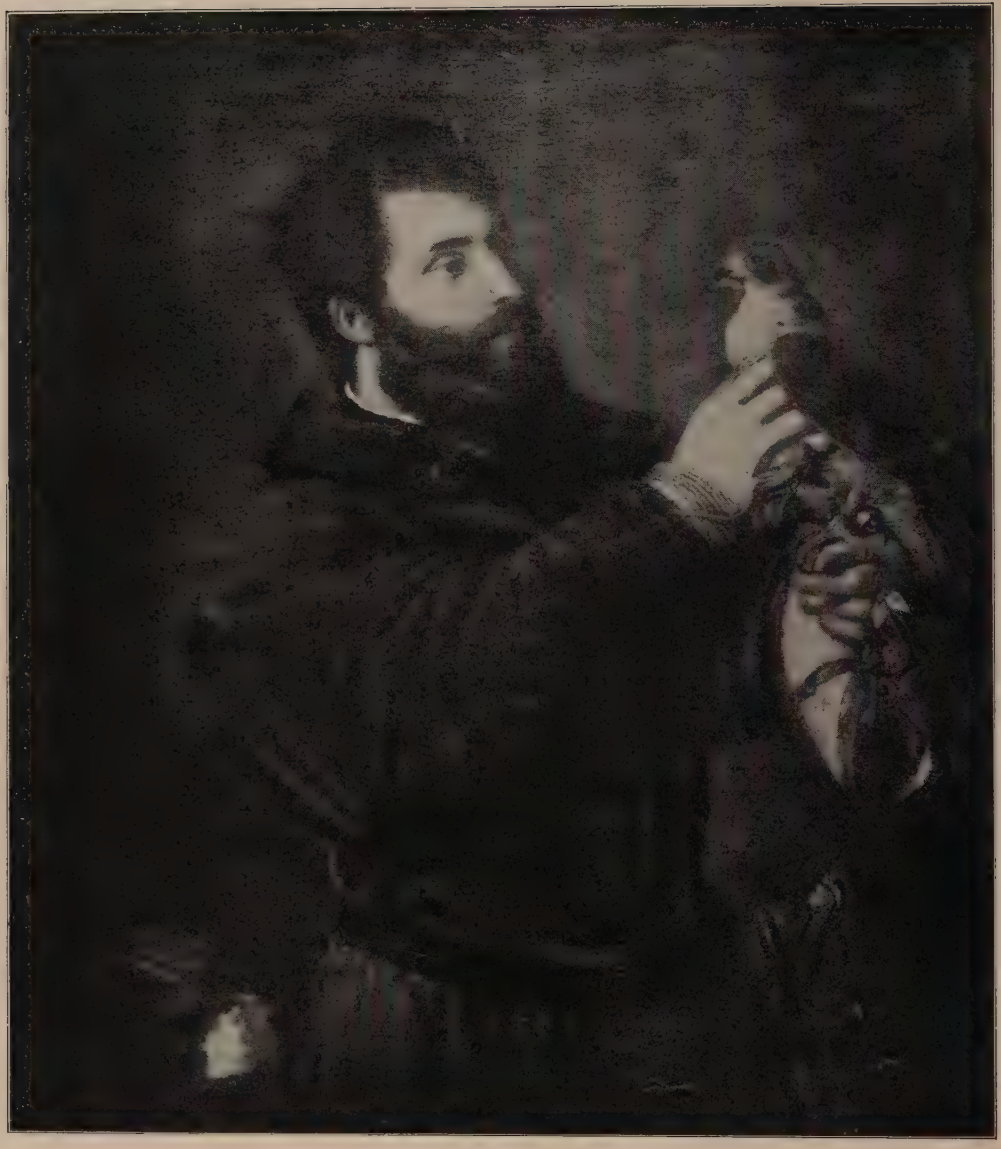
Gian Giovanni dei Medici

Portrait of Gian Giovanni dei Medici — 1530er—1540er Jahre — Portrait de Gian Giovanni dei Medici

* Venedig, San Giovanni Elemosinario — Auf Leinwand, H. 3,50, B. 1,50

St. Johannes der Almosenspender

St. John the almsgiver — 1533 — La charité de St.-Jean l'aumônier



*Berlin, Eduard Simon

Auf Leinwand, H. 1,095, B. 0,945

Männliches Bildnis

(Sog. Giorgio Cornaro)

Um 1530—1540

Portrait of a man

Portrait d'un homme

* Florenz, Galerie Pitti

Auf Leinwand, H. 1,00, B. 0,76

La Bella

Um 1536

* Florenz, Galerie Pitti

La Bella

(Detail) (Ausschnitt) (Détail)

* Petersburg, Eremitage — Auf Leinwand, H. 0,97, B. 0,75

Bildnis einer jungen Frau

Portrait of a young woman — Um 1536 — Portrait d'une jeune femme

* Wien, Hofmuseum — Auf Leinwand, H. 0,86, B. 0,70

Das Mädchen im Pelz

A woman in fur — Um 1536 — La jeune femme aux fourrures

* Florenz, Uffizien

Auf Leinwand, H. 1,18, B. 1,67

Ruhende Venus

Um 1538

Venus reposing

Vénus couchée

* Florenz, Uffizien

Ruhende Venus
(Ausschnitt)

Venus reposing
(Detail)

Vénus couchée
(Détail)

* Florenz, Uffizien

Auf Leinwand, H. 1,13, B. 1,00

Francesco Maria della Rovere, Herzog von Urbino

Francesco Maria della Rovere, duke of Urbino

1536—1538

François Marie della Rovere, duc d'Urbin

* Florenz, Uffizien

Auf Leinwand, H. 1,11, B. 1,02

Eleonore Gonzaga, Herzogin von Urbino

Eleanora Gonzaga, duchess of Urbino 1536—1538 Léonore de Gonzague, duchesse d'Urbin

* Florenz, Galerie Pitti

Auf Leinwand, H. 1,55, B. 1,44

Alfons I., Herzog von Ferrara
Um 1536

Alfonso I, duke of Ferrara

Alphonse I, duc de Ferrare

*Venedig, S. Marziale

Auf Leinwand, H. 2,00, B. 1,45

Tobias und der Erzengel Gabriel

Tobias and the angel Gabriel

Um 1538—1543

L'ange Gabriel et Tobie

The battle of Cadore
After the engraving of Giulio Fontana

Die Schlacht bei Cadore
Nach dem Stich von Giulio Fontana

La bataille de Cadore
D'après la gravure de Jules Fontana

* Florenz, Uffizien

Kopie: Auf Leinwand, H. 1,16, B. 1,30

Die Schlacht bei Cadore

Alte Kopie einer durch Brand zerstörten Freske

1537

The battle of Cadore

Copy of a fresco destroyed by fire

La bataille de Cadore

Copie d'une fresque détruite

* Venedig, Akademie

Auf Leinwand, H. 3,46, B. 7,95

Mariä Tempelgang

Um 1534—1538

The presentation of the Virgin in the temple

La présentation de la Vierge au temple

* Venedig, Akademie

The presentation of the Virgin in the temple
(Detail of the picture p. 74)

Mariä Tempelgang
(Ausschnitt aus dem Bilde S. 74)

La présentation de la Vierge au temple
(Détail du tableau p. 74)

* Venedig, Akademie

Mariä Tempelgang

(Ausschnitt aus dem Bilde S. 74)

The presentation of the Virgin in the temple

(Detail of the picture p. 74)

La présentation de la Vierge au temple

(Détail du tableau p. 74)

* Venedig, Akademie

Mariä Tempelgang

(Ausschnitt aus dem Bilde S. 74)

The presentation of the Virgin in the temple

(Detail of the picture p. 74)

La présentation de la Vierge au temple

(Détail du tableau p. 74)

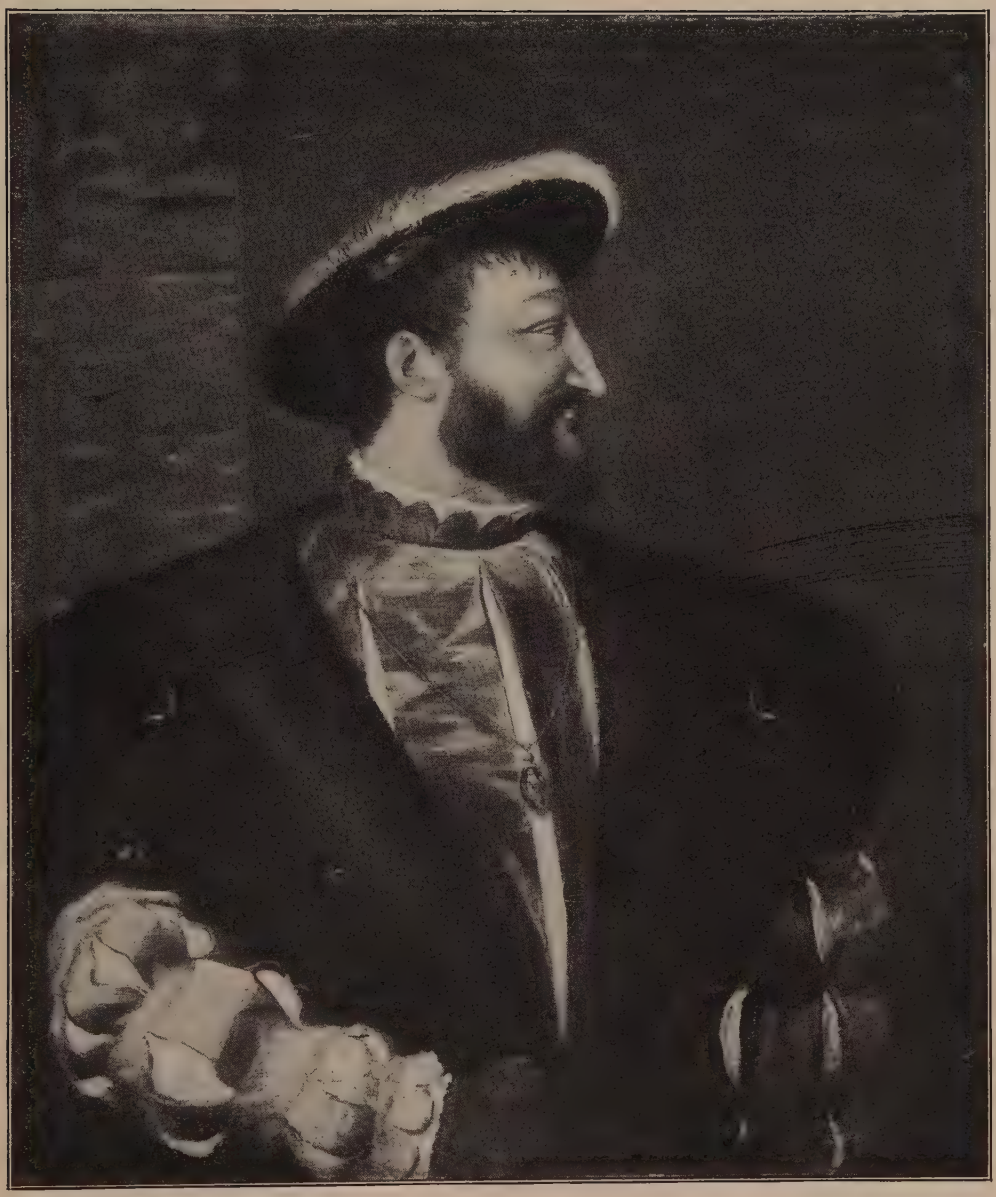
* München, Haus Lenbach

Auf Leinwand, H. 1,015, B. 0,83

Franz I.
Um 1538—1539

Francis I

François I



* Paris, Louvre

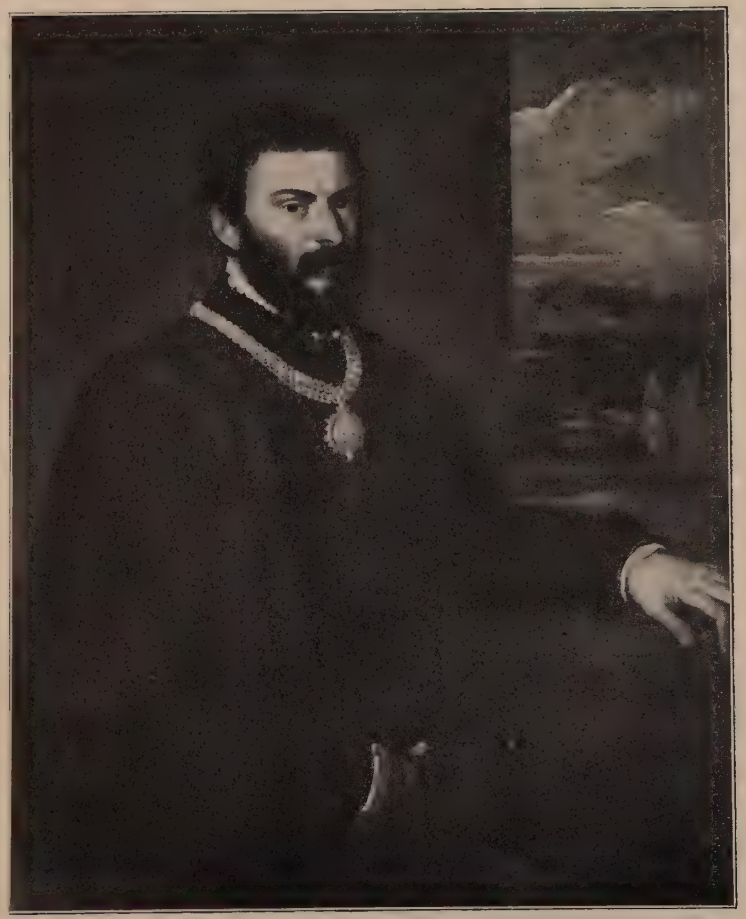
Auf Leinwand, H. 1,09, B. 0,80

Franz I.

Um 1538—1539

Francis I

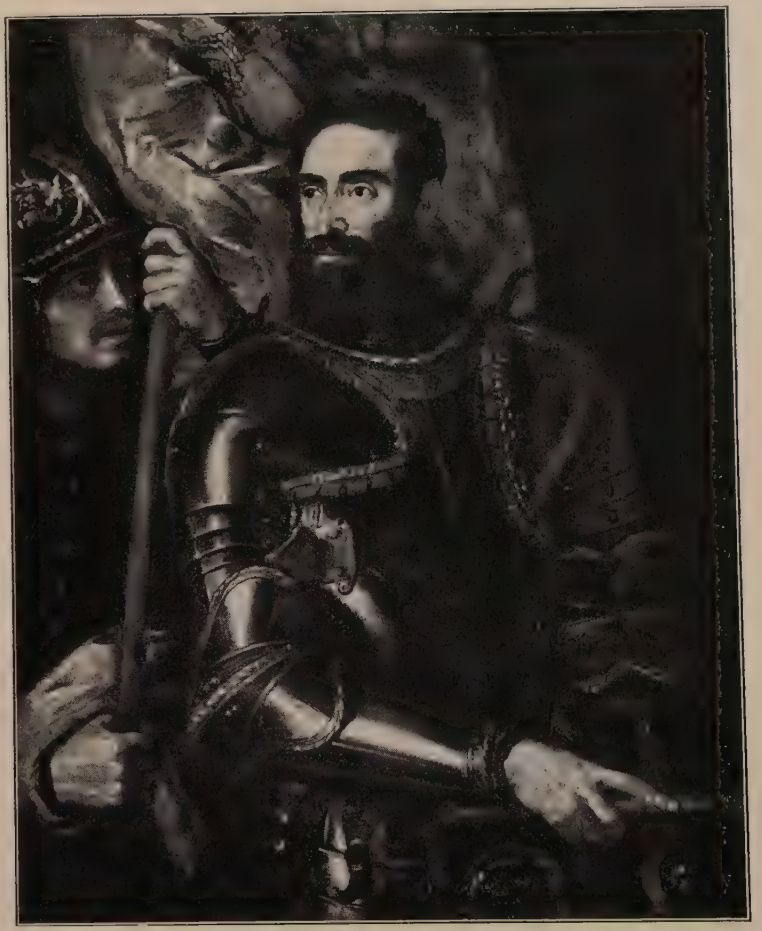
François I



* Mailand, Brera — Auf Leinwand, H. 1,10, B. 0,90

Bildnis des Antonio Porcia

Portrait of Antonio Porcia — Um 1540—1542 — Portrait d'Antoine Porcia



* Neapel, Museo nazionale — Auf Leinwand, H. 1,06, B. 0,84

Pier Luigi Farnese

Um 1546

* Wien, Galerie Czernin

Doge Andreas Gritti
Um 1540

* London, P. & D. Colnaghi

Auf Leinwand, H. 1,00, B. 0,75

Kardinal Bembo
Um 1539—1540

* Verona, Museo civico

Bildnis eines Mannes

Portrait of a man

Portrait d'un homme

* Florenz, Galerie Pitti

Auf Leinwand, H. 1,11, B. 0,93

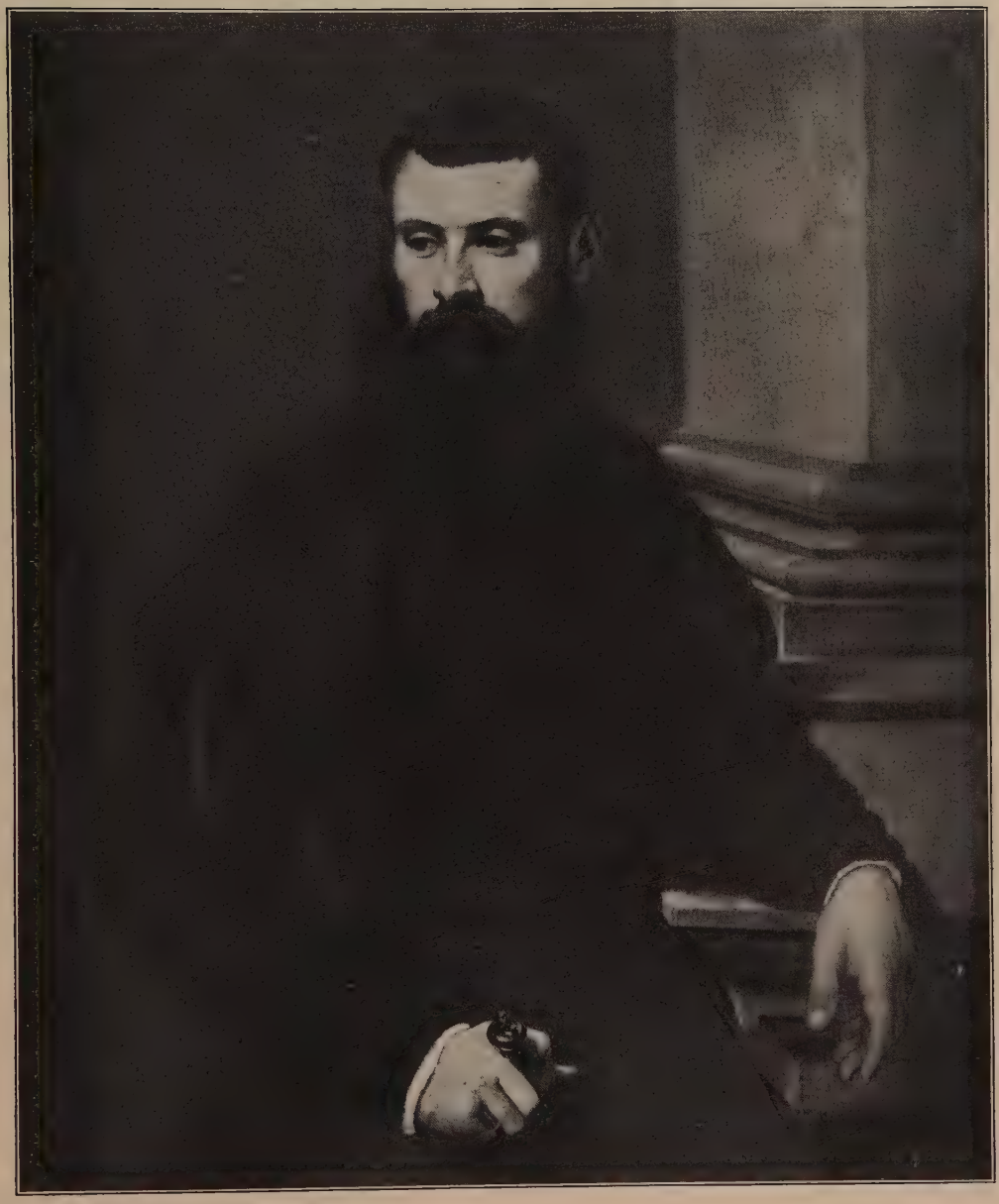
Bildnis eines jungen Engländers

Portrait of a young Englishman — Um 1540—1545 — Portrait d'un jeune Anglais

*Florenz, Galerie Pitti

Bildnis eines jungen Engländers

Portrait of a young Englishman (Detail) (Ausschnitt) Portrait d'un jeune Anglais (Détail)



* Paris, Louvre

Auf Leinwand, H. 0,99, B. 0,82

Bildnis eines Mannes

Um 1540—1545

Portrait of a man

Portrait d'un homme

* Wien, Hofmuseum

Auf Leinwand, H. 1,17, B. 0,90

Filippo Strozzi (?)

Um 1540

*Madrid, Prado-Museum

Auf Leinwand, H. 2,23, B. 1,65

Ansprache des Generals del Vasto an seine Soldaten

Allocution of the general del Vasto to his soldiers

Um 1540—1541

Allocution du général del Vasto à ses soldats

* Berlin, Kaiser Friedrich-Museum

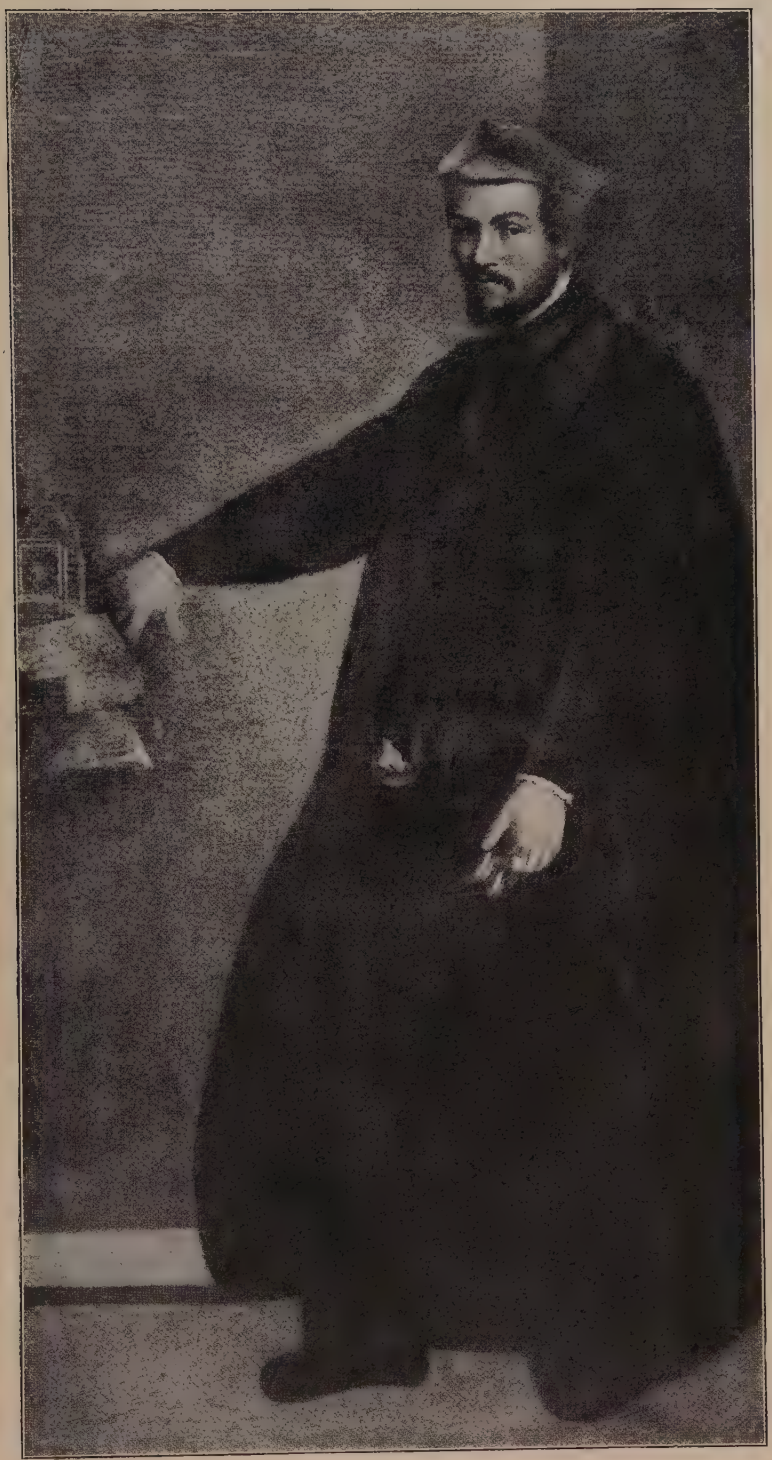
Auf Leinwand, H. 0,94, B. 0,72

Bildnis eines jungen Mannes

Portrait of a young man

Um 1542—1545

Portrait d'un jeune homme



*ehem. Trient, Baron Valentino de' Salvadori

Auf Leinwand, H. 2,10, B. 1,10

Cristoforo Madruzzo

1541—1542

*Berlin, Kaiser Friedrich-Museum — Auf Leinwand, H. 1,15, B. 0,98

Bildnis einer Tochter des Roberto Strozzi

A daughter of Roberto Strozzi — 1542 — Portrait d'une fille de Robert Strozzi

*Florenz, Uffizien

Auf Leinwand, H. 1,00, B. 0,74

Caterina Cornaro
1542

*Urbino, Städtische Galerie

Auf Leinwand, H. 1,63, B. 1,04

Das Abendmahl

1542—1544

The last supper

La sainte cène

* Urbino, Städtische Galerie

Auf Leinwand, H. 1,63, B. 1,04

Die Auferstehung Christi

The resurrection of Christ — 1542—1544 — La résurrection du Christ

* Paris, Louvre

Auf Holz, H. 3,03, B. 1,80

Christus mit Dornen gekrönt

The crowning with thorns — Anfang der 1540er Jahre — Le Christ couronné d'épines

* Wien, Hofmuseum

Auf Leinwand, H. 2,62, B. 3,60

Ecce homo
1543

*Paris, Louvre

Auf Leinwand, H. 1,69, B. 3,44

Die Jünger von Emmaus

Um 1543—1547

Christ at Emaus

Les pélerins d'Emmaus

*Venedig, Akademie

Auf Leinwand, H. 1,97, B. 1,36

Johannes der Täufer

St. John the Baptist

1540er Jahre

St.-Jean Baptiste

*Berlin, Kaiser Friedrich-Museum — Auf Holz, H. 0,18, B. 0,14

Ranuccio Farnese

Kopie von Francesco Salviati nach einem verschollenen Original Tizians von 1542

*Richmond, Sir Frederick Cook

H. 0,915, B. 0,75

Ranuccio Farnese

Kopie nach einem verschollenen Original Tizians von 1542

* Neapel, Museo nazionale

Auf Leinwand, H. 1,06, B. 0,83

Papst Paul III.
Um 1543

The pope Paul III

Le pape Paul III

Neapel, Museo nazionale

Auf Leinwand, H. 2,10, B. 1,74

Papst Paul III. mit Ottavio und Kardinal Farnese

The pope Paul III, Ottavio and cardinal Farnese

1545

Le pape Paul III, Ottavio et le cardinal Farnese

Petersburg, Eremitage — Auf Leinwand, H. 0,98, B. 0,79

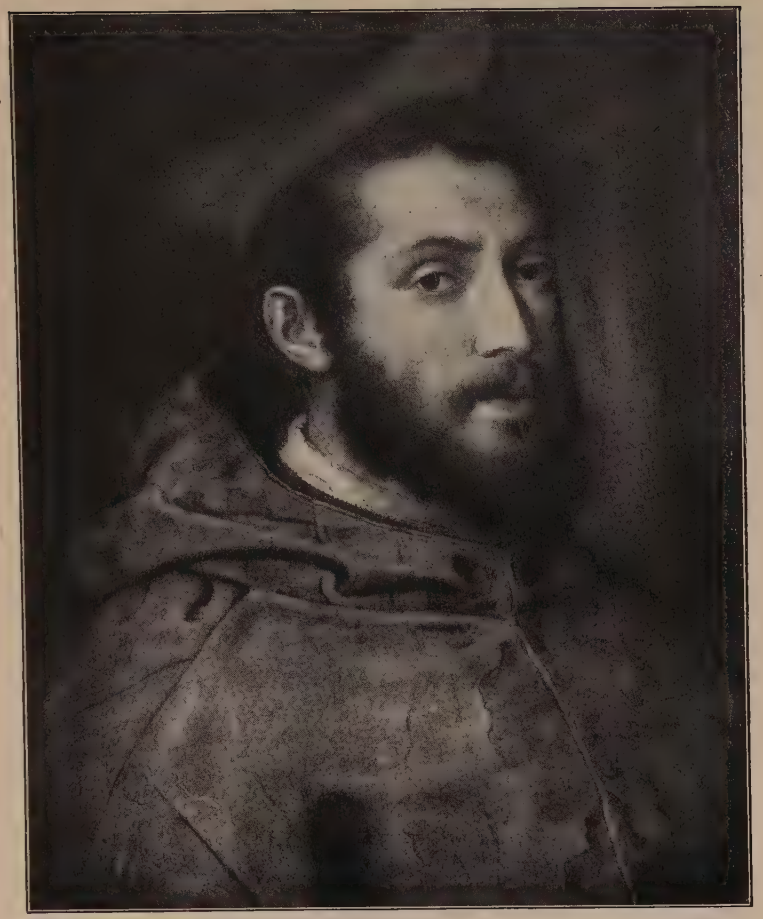
Papst Paul III.
Um 1543

The pope Paul III — Le pape Paul III

* Neapel, Museo nazionale — Auf Leinwand, H. 1,07, B. 0,83

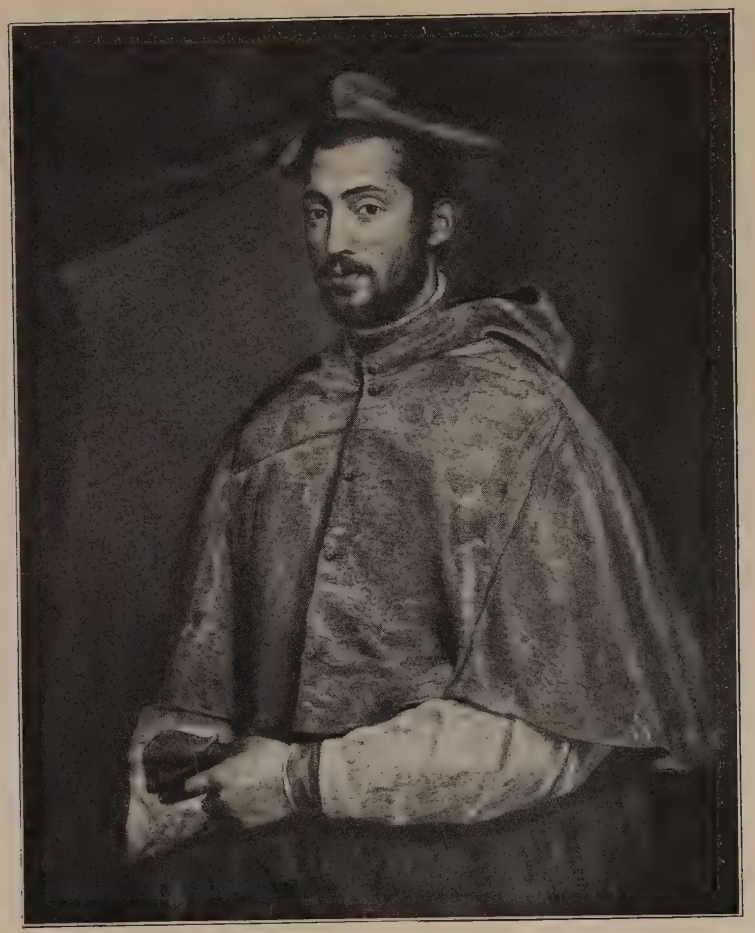
Papst Paul III.
1543

The pope Paul III — Le pape Paul III



*Rom, Galerie Corsini — Auf Holz

Kardinal Alessandro Farnese
Um 1543



*Neapel, Museo nazionale! — Auf Leinwand, H. 1,00, B. 0,79

Kardinal Alessandro Farnese
Um 1543

*Neapel, Museo nazionale

Auf Leinwand, H. 0,72, B. 1,20

Danaë
Um 1545

*Neapel, Museo nazionale

Danaë
(Ausschnitt)

(Detail)

(Détail)

*Venedig, S. Maria della Salute

Abrahams Opfer

The sacrifice of Abraham — Um 1543—1544 — Le sacrifice d'Abraham

Venedig, S. Maria della Salute

Kain erschlägt Abel

Cain slaying Abel — Um 1543—1544 — Caïn tuant Abel

* Venedig, S. Maria della Salute

David und Goliath

David and Goliath — Um 1543—1544 — David et Goliath

*Florenz, Galerie Pitti

Auf Leinwand, H. 1,08, B. 0,76

Pietro Aretino
1545

* London, P. & D. Colnaghi

Auf Leinwand, H. 0,99, B. 0,82

Pietro Aretino
Gegen 1545

* Madrid, Prado-Museum

Auf Leinwand, H. 1,17, B. 0,98

Isabella von Portugal
Um 1543—1545

The empress Isabel of Portugal

L'impératrice Isabelle de Portugal

* Florenz, Pitti-Palast

Auf Holz, H. 1,11, B. 0,85

Weibliches Bildnis

Portrait of a lady

Um 1546—1547

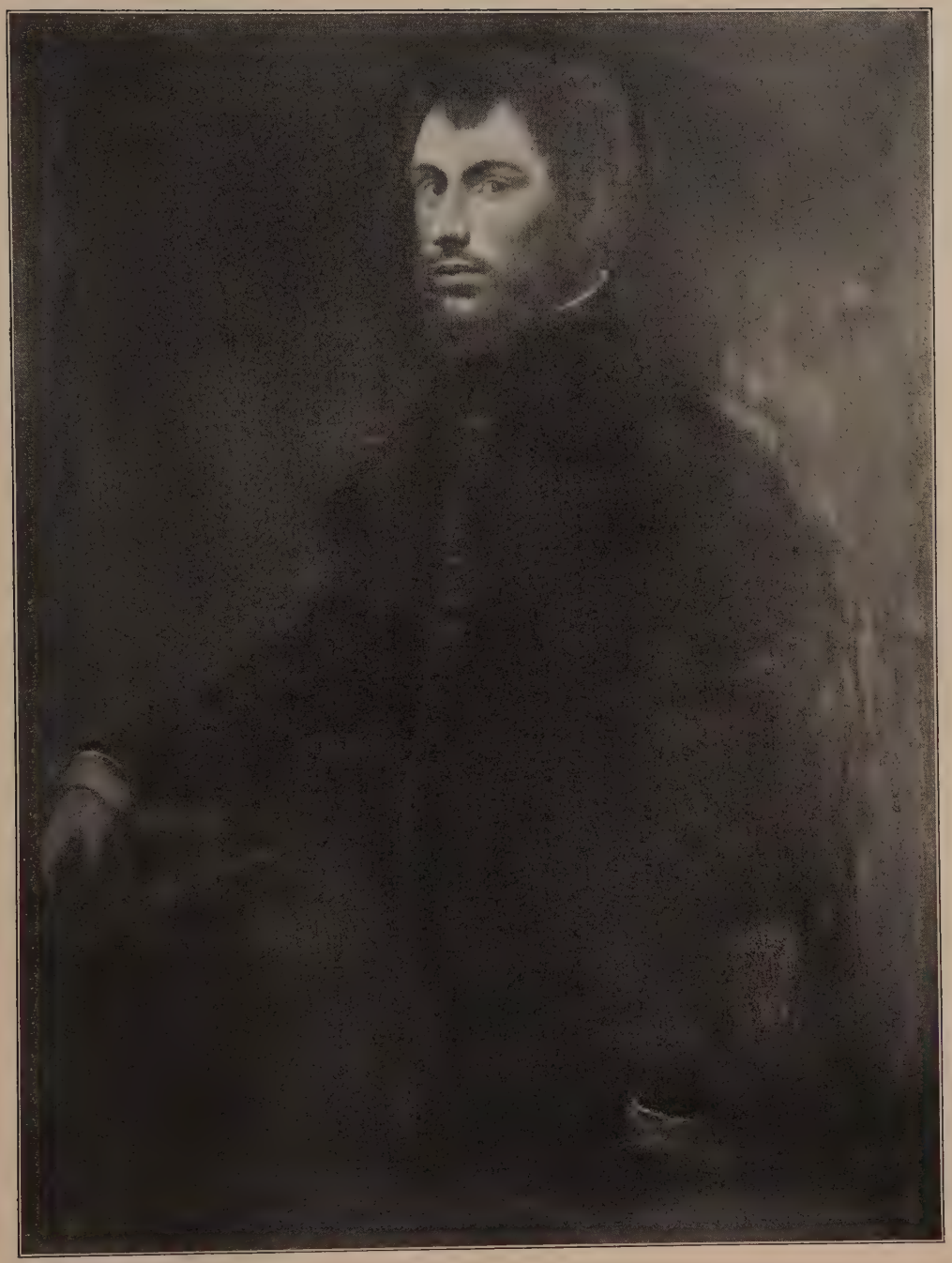
Portrait d'une dame

Venedig, Scuola di San Rocco

Mariä Verkündigung
Um 1545

The annunciation

L'annonciation



*Hampton Court Palace

Auf Leinwand, H. 1,04, B. 0,86

Männliches Bildnis

Portrait of a man

1545

Portrait d'un homme

* Florenz, Uffizien

Auf Leinwand, H. 1,36, B.1,93

Venus und Amor

Um 1545

Venus and Cupid

Vénus et l'Amour

* Madrid, Prado-Museum

Auf Leinwand, H. 1,36, B. 2,20

Venus und der Orgelspieler

Um 1545—1548

Venus and a young man playing the organ

Vénus et le joueur d'orgue

Chantilly, Musée Condé

Auf Leinwand, H. 0,72, B. 0,58

Ecce homo
1547

* Madrid, Prado-Museum

Auf Holz, H. 0,68, B. 0,61

Mater dolorosa (die Schmerzensmutter)

Mater dolorosa — Um 1548 — Mère de douleurs

*Madrid, Prado-Museum

Auf Schiefer, H. 0,69, B. 0,56

Ecce homo
Um 1547

*Madrid, Prado-Museum

Auf Schiefer, H. 0,68, B. 0,53

Mater dolorosa
1554

* Serravalle, Dom — Auf Leinwand, H. 4,25, B. 2,12

Die Madonna in der Glorie mit den Heiligen Petrus und Andreas

Madonna in glory with St. Peter and St. Andrew — 1547 — La Vierge en gloire avec St.-Pierre et St.-André

* Madrid, Prado-Museum

Auf Leinwand, H. 3,32, B. 2,79

Karl V. bei Mühlberg

Charles V in the battle of Mühlberg 1548 Charles-Quint dans la bataille de Mühlberg

* Madrid, Prado-Museum

Karl V. bei Mühlberg
(Ausschnitt)

Charles V in the battle of Mühlberg
(Detail)

Charles-Quint dans la bataille de Mühlberg
(Détail)

* München, Alte Pinakothek

Auf Leinwand, H. 2,00, B. 1,18

Bildnis Karls V.

Portrait of Charles V

1548

Portrait de Charles-Quint

Florenz, Uffizien — Auf Leinwand, H. 0,77, B. 0,63

Selbstbildnis

Portrait of Titian — Um 1550 — Portrait de l'artiste

*Wien, Hofmuseum — Auf Leinwand, H. 1,10, B. 0,84

Kurfürst Johann Friedrich von Sachsen

The elector John Frederick of Saxony 1548 — L'électeur Jean Frédéric de Saxe

*Besançon, Galerie

Nicholas Perrenot Granvella
1548

*Madrid, Graf von Huescar

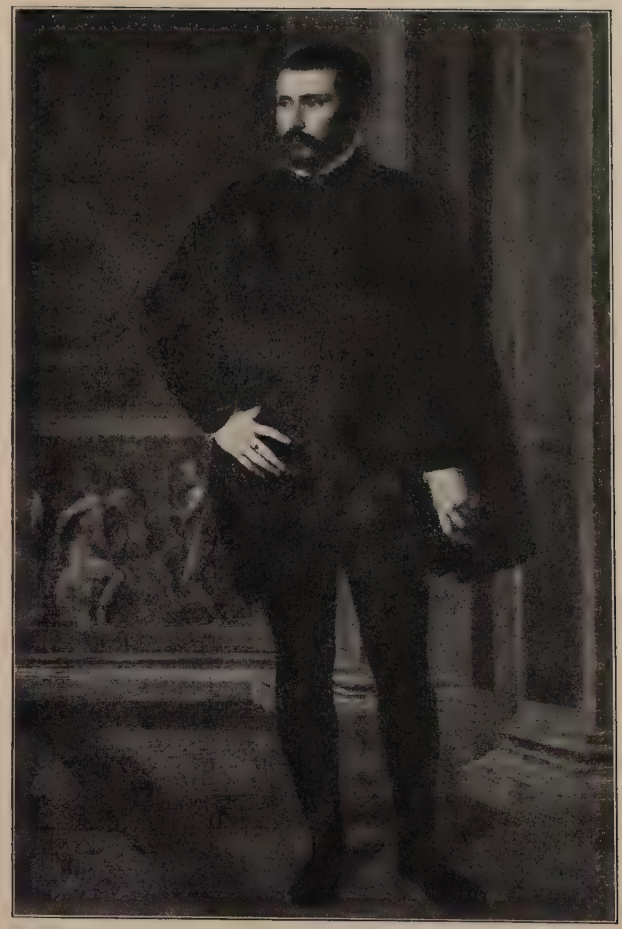
Herzog von Alba

The duke of Alba — 1548 — Le duc d'Albe

Madrid, Prado-Museum — Auf Leinwand, H. 1,22, B. 1,01

Bildnis eines Malteserritters

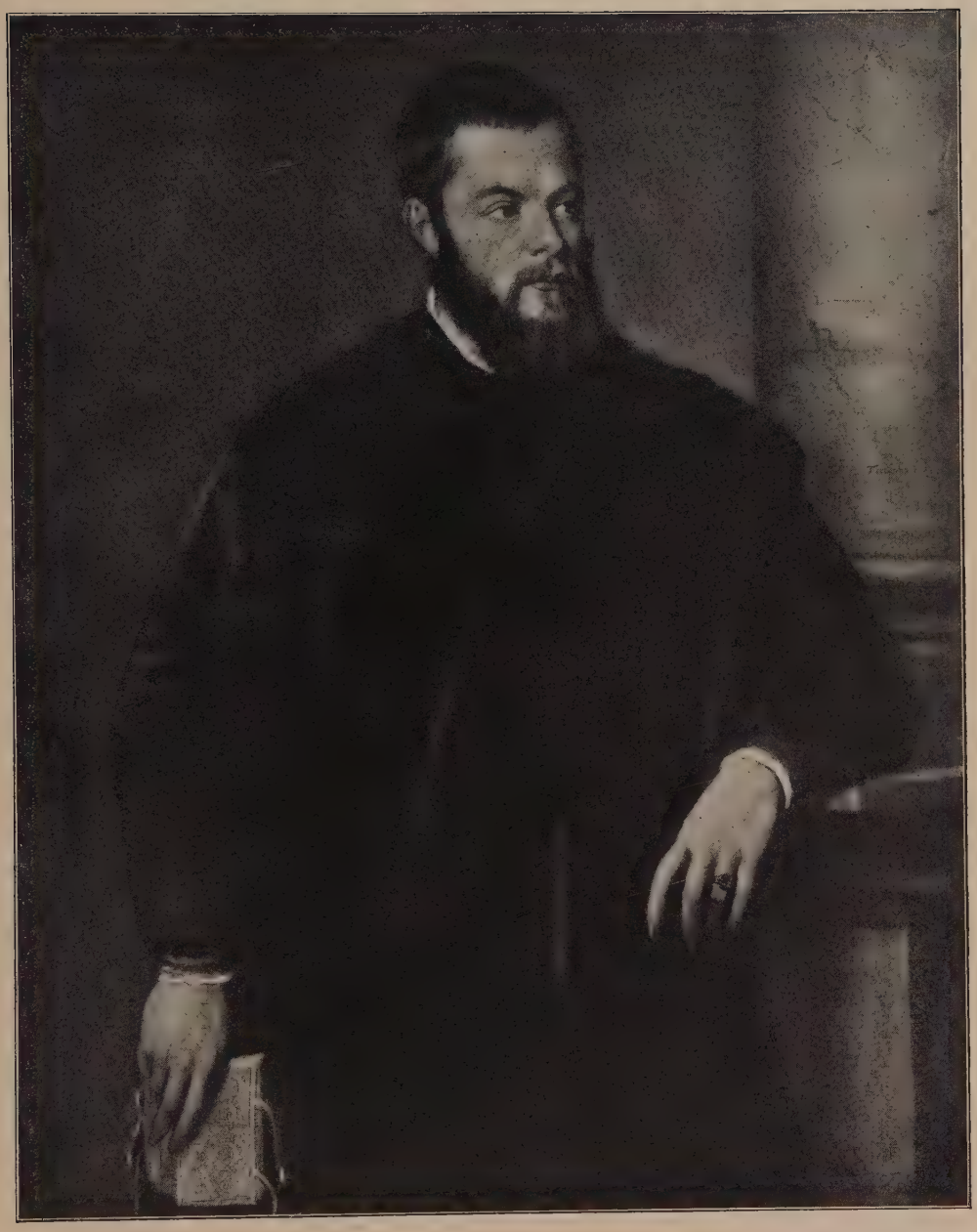
A knight of Malta — Um 1550 — Un chevalier de l'ordre de St.-Jean de Malte



*Florenz, Galerie Pitti — Auf Leinwand, H. 1,76, B. 1,12

Bildnis eines Mannes (Don Diego de Mendoza?)

Portrait of a man — Um 1548 — Portrait d'homme



* Wien, Hofmuseum

Auf Leinwand, H. 1,16, B. 0,92

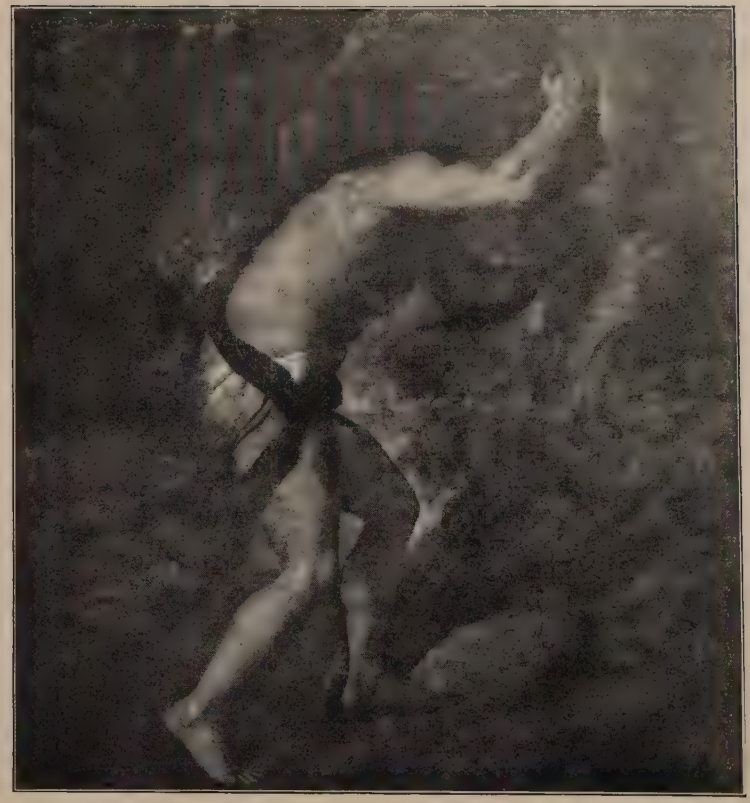
Benedetto Varchi
Um 1550

* Madrid, Prado-Museum

Auf Leinwand, H. 2,53, B. 2,17

Prometheus

Prometheus 1549—1550 Prométhée

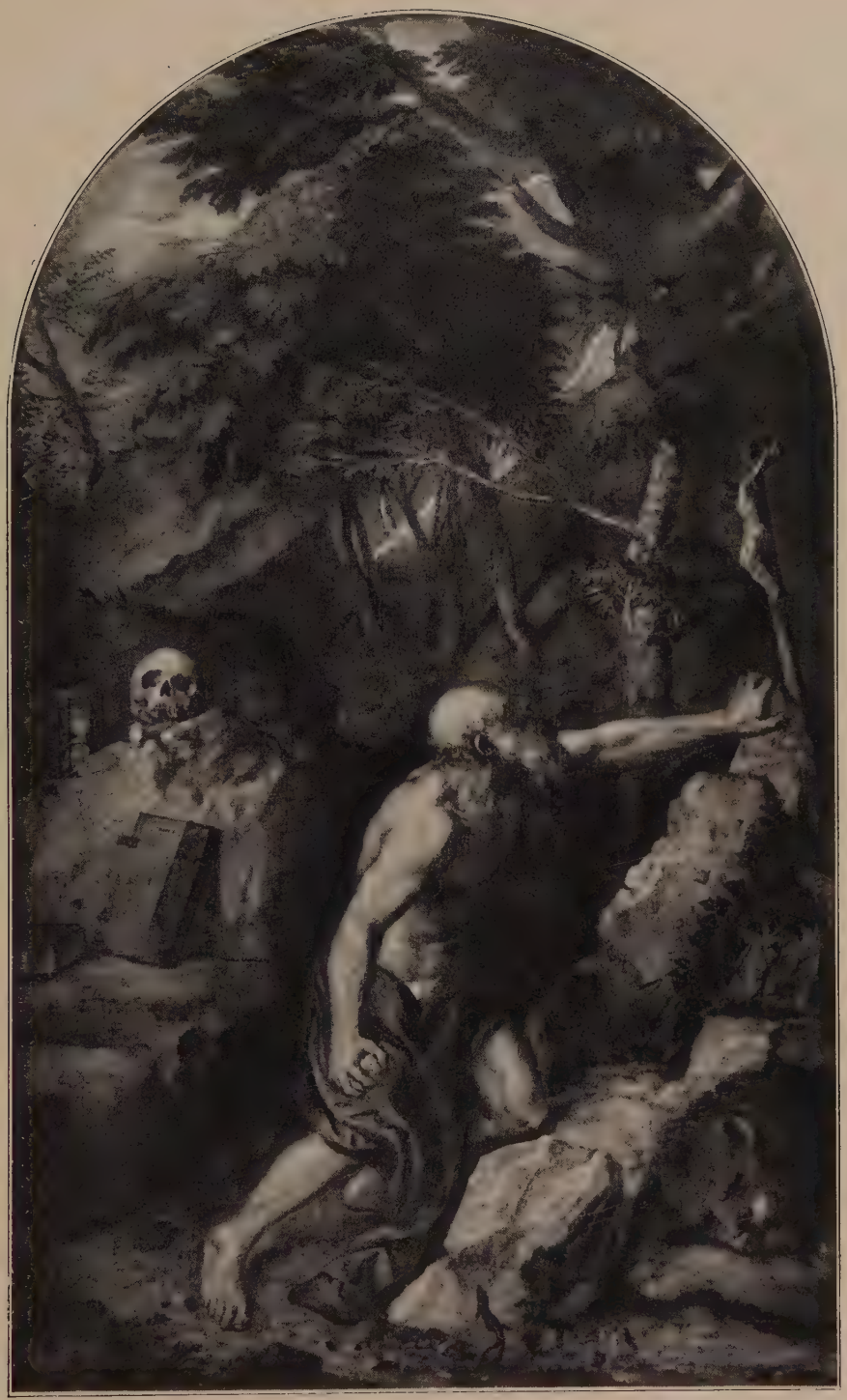


* Madrid, Prado-Museum

Auf Leinwand, H. 2,37, B. 2,16

Sisyphus

Sisyphus 1549—1550 Sisyphe



* Mailand, Brera

Auf Holz, H. 2,23, B. 1,35

Der hl. Hieronymus in der Wüste

Um 1550

St. Jerome in the desert

St.-Jérôme dans le désert

*München, Haus Lenbach

Auf Leinwand, H. 0,96, B. 0,75

Philipp II.
Um 1550

* Rom, Galerie Corsini

Philipp II.
Um 1550

*Madrid, Prado-Museum

Auf Leinwand, H. 1,93, B. 1,11

Philipp II.

Um 1550—1551

*Neapel, Museo nazionale

Auf Leinwand, H. 1,90, B. 1,00

Philipp II., König von Spanien, als Prinz

Philip II, king of Spain, as prince

Um 1553

Philippe II, roi d'Espagne, en qualité de prince

* Berlin, Kaiser Friedrich-Museum

Auf Leinwand, H. 1,02, B. 0,82

Tizians Tochter Lavinia

Lavinia, the daughter of Titian — Um 1550 — Lavinie, fille de l'artiste

* Madrid, Prado-Museum

Auf Leinwand, H. 0,87, B. 0,80

Die Tochter der Herodias mit dem Haupte Johannes des Täufers

The daughter of Herodias with the head of St. John the Baptist

Um 1550

La fille d'Hérodiade avec la tête de St.-Jean Baptiste

* Petersburg, Eremitage

Auf Leinwand, H. 1,24, B. 1,045

The toilet of Venus

Toilette der Venus

Um 1550

La toilette de Vénus

*Dresden, Kgl. Gemäldegalerie — Auf Leinwand, H. 1,35, B. 0,895

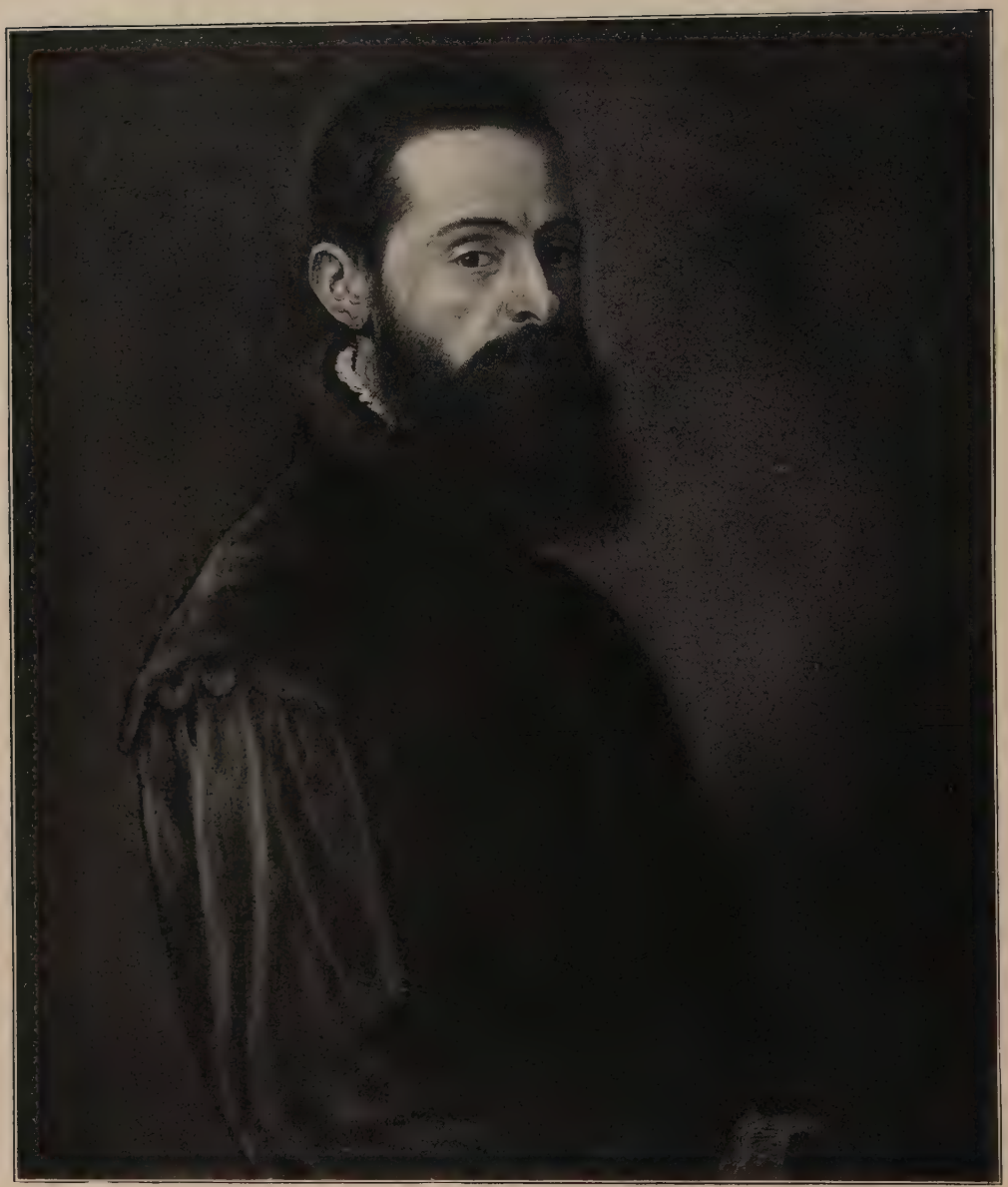
Bildnis einer Dame in rotem Kleide

Portrait of a lady in red dress — Um 1550 — Portrait d'une dame en robe rouge

Dresden, Kgl. Gemäldegalerie — Auf Leinwand H. 0,995, B. 0,87

Junges Mädchen mit einer Vase

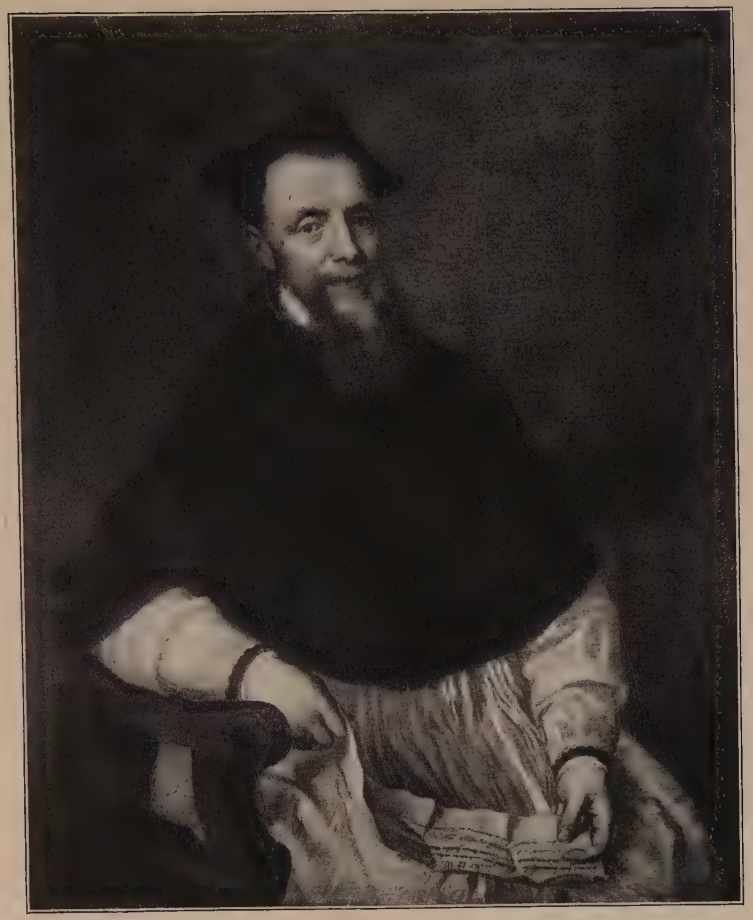
Young girl with a vase — Um 1550—1555 — Jeune fille avec une vase



*Berlin, Minister von Dirksen

Auf Leinwand, H. 0,78, B. 0,67

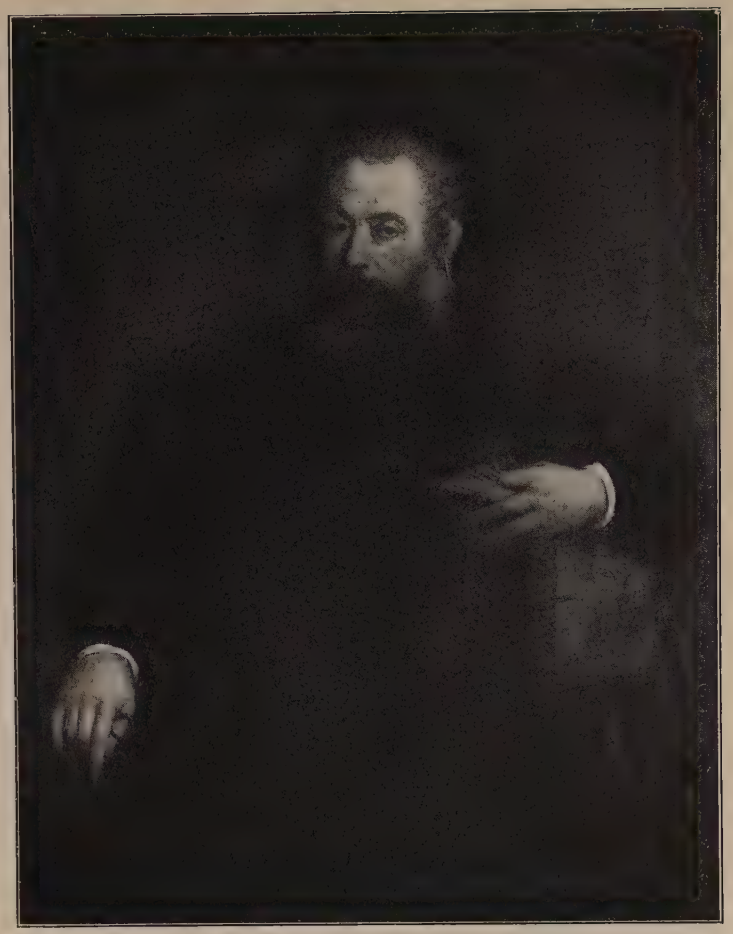
Antonio Anselmi
1550



* Florenz, Uffizien — Auf Leinwand, H. 1,17, B. 0,97

Bildnis des Prälaten Beccadelli

Portrait of Beccadelli — 1552 — Portrait du prélat Beccadelli



* Florenz, Galerie Pitti — Auf Leinwand, H. 1,28, B. 0,98

Bildnis eines Mannes (Andreas Vesalius?)

Portrait of a man — Um 1550 — Portrait d'un homme

* Madrid, Prado-Museum

Auf Leinwand, H. 2,42, B. 1,82

Die heilige Margarete

Um 1550—1552

St. Margaret

Ste.-Marguerite

* Madrid, Prado-Museum

Auf Leinwand, H. 0,68, B. 0,62

Christus erscheint Magdalena (Fragment)

Christ appearing to St. Magdalen (Fragment)

Um 1553

Le Christ apparaissant à Ste.-Madeleine (Fragment)

* Kassel, Kgl. Galerie

Auf Leinwand, H. 2,23, B. 0,96

Giovanni Francesco Aquaviva, Herzog von Atri

The duke of Atri 1552 Le duc d'Atri

München, Alte Pinakothek

Auf Leinwand, H. 1,72, B. 1,32

Maria mit dem Jesuskinde

Madonna with Child

Um 1550—1560

La Vierge avec l'Enfant

* Madrid, Prado-Museum

Danaë
1554

Auf Leinwand, H. 1,28, B. 1,78

*Wien, Hofmuseum

Danaë
Um 1554

Auf Leinwand, H. 1,38, B. 1,52

*Petersburg, Eremitage

Danaë
Um 1554

Auf Leinwand, H. 1,95, B. 1,87

* Medole, S. Maria

Auf Leinwand, H. 2,76, B. 1,98

Christus erscheint seiner Mutter

Christ appearing to his mother — Um 1554 — Le Christ apparaît à sa mère

* Madrid, Prado-Museum

Auf Leinwand, H. 3,46, B. 2,40

Der Triumph der Dreifaltigkeit (La gloria)

The Trinity in glory

1554

La glorification de la Sainte Trinité

London, Wallace-Museum

Auf Holz, H. 1,76, B. 1,93

Perseus and Andromeda

Perseus and Andromeda

Um 1554—1560

La délivrance d'Andromède

*Madrid, Prado-Museum

Auf Leinwand, H. 1,86, B. 2,07

Venus und Adonis

Venus and Adonis

1554

Vénus et Adonis

*Venedig, Jesuitenkirche

Auf Leinwand, H. 5,50, B. 3,00

Das Martyrium des hl. Laurentius

Martyrdom of St. Lawrence — Um 1555–1560 — Martyre de St.-Laurent

* Venedig, S. Maria della Salute

Auf Leinwand, H. 5,00, B. 2,50

Die Ausgiessung des heiligen Geistes

The descent of the Holy Spirit — Um 1554—1560 — La descente du Saint-Esprit

Wien, Hofmuseum — Auf Leinwand, H. 1,82, B. 2,01

Diana entdeckt den Fehltritt der Kallisto

Diana discovering the fault of Calisto 1559 Diane découvrant la faiblesse de Calisto

* London, Bridgewater-Galerie

Auf Leinwand, H. 1,905, B. 2,071

Diana entdeckt den Fehltritt der Kallisto

Diana discovering the fault of Calisto 1559 Diane découvrant la faiblesse de Calisto

*London, Bridgewater-Galerie

Auf Leinwand, H. 1,905, B. 2,07

Diana und Actäon

Diana and Actaeon

1559

Diane et Actéon

Paris, Louvre

Auf Leinwand, H. 0,80, B. 1,02

Hieronymus
Um 1558—1559

St. Jerome

St.-Jérôme

* Dresden, Kgl. Gemäldegalerie

Auf Leinwand, H. 1,02, B. 0,86

Lavinia als Neuvermählte

1555

Lavinia as bride

Lavinie en jeune mariée

Venedig, Palazzo Reale (Bibliothek)

Die Weisheit (Deckengemälde)

Wisdom (Ceiling) Um 1559 La sagesse (Plafond)

*Madrid, Prado-Museum

Auf Leinwand, H. 1,37, B. 1,75

Die Grablegung Christi

The entombment

1559

La mise au tombeau

* Wien, Hofmuseum — Auf Leinwand, H. 1,00, B. 1,16

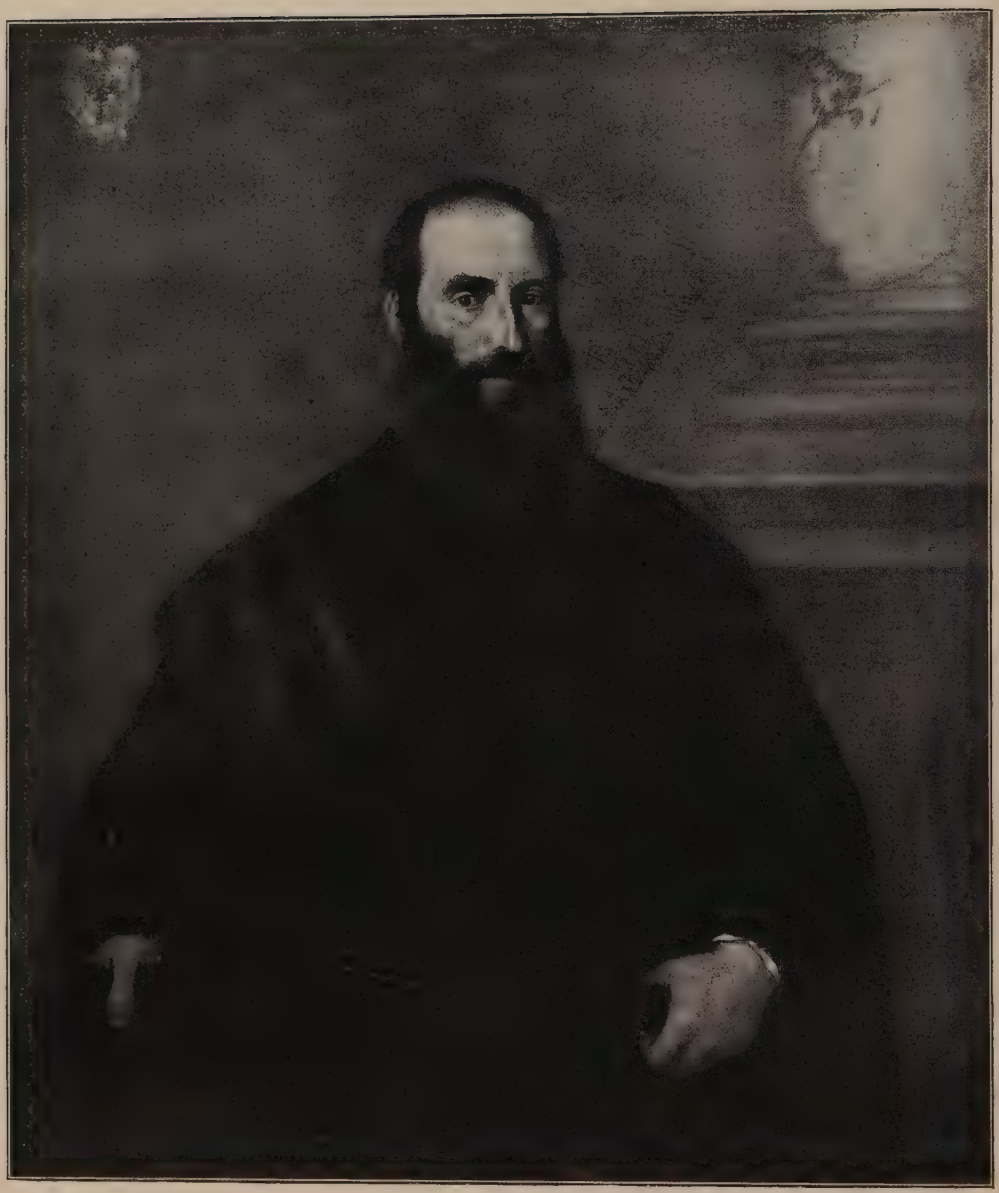
Die Grablegung Christi

The entombment — Um 1559 — La mise au tombeau

* London, Sir Charles J. Robinson

Die Grablegung Christi

The entombment — Um 1559 — La mise au tombeau



* London, Julius Wernher

Giacomo Doria
Um 1560

*Alwick Castle, Herzog von Northumberland

Auf Leinwand, H. ca. 2,00, B. ca. 2,55

Die Familie Cornaro

Um 1560

The Cornaro family

La famille Cornaro

*Paris, Louvre

Auf Leinwand H. 1,96, B. 3,85

Jupiter und Antiope

Um 1560

Jupiter and Antiope

Jupiter et Antiope

*Paris, Louvre

Jupiter and Antiope
(Detail)

Jupiter und Antiope
(Ausschnitt)

Jupiter et Antiope
(Détail)

* Maniago, Casa Maniago

Auf Leinwand, H. 1,20, B. 1,00

Emilia di Spilimbergo

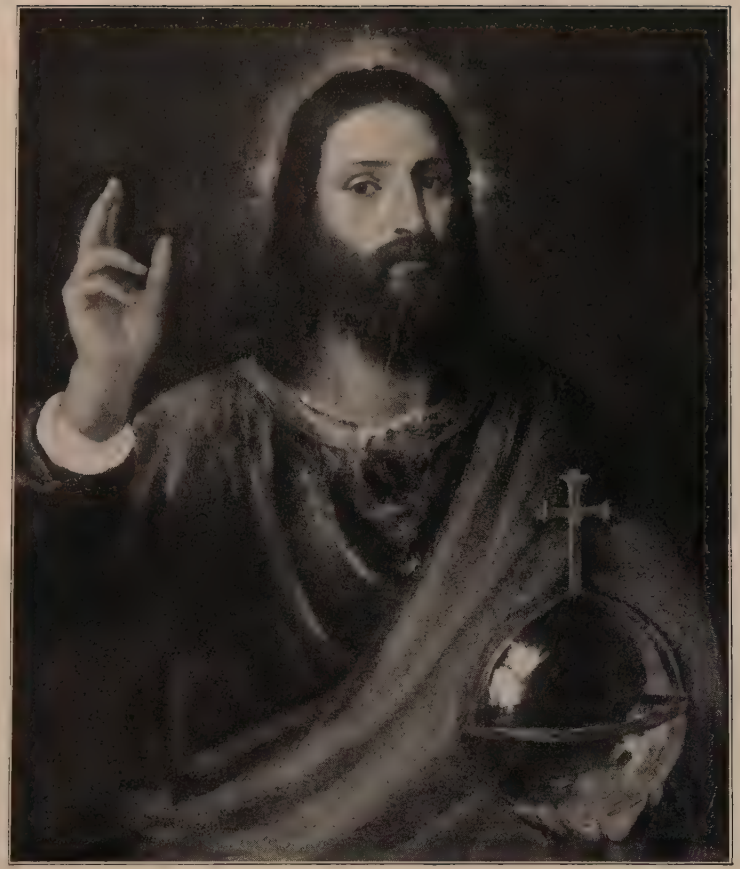
Um 1560

*Manlago, Casa Manlago

Auf Leinwand, H. 1,20, B. 1,00

Irene di Spilimbergo

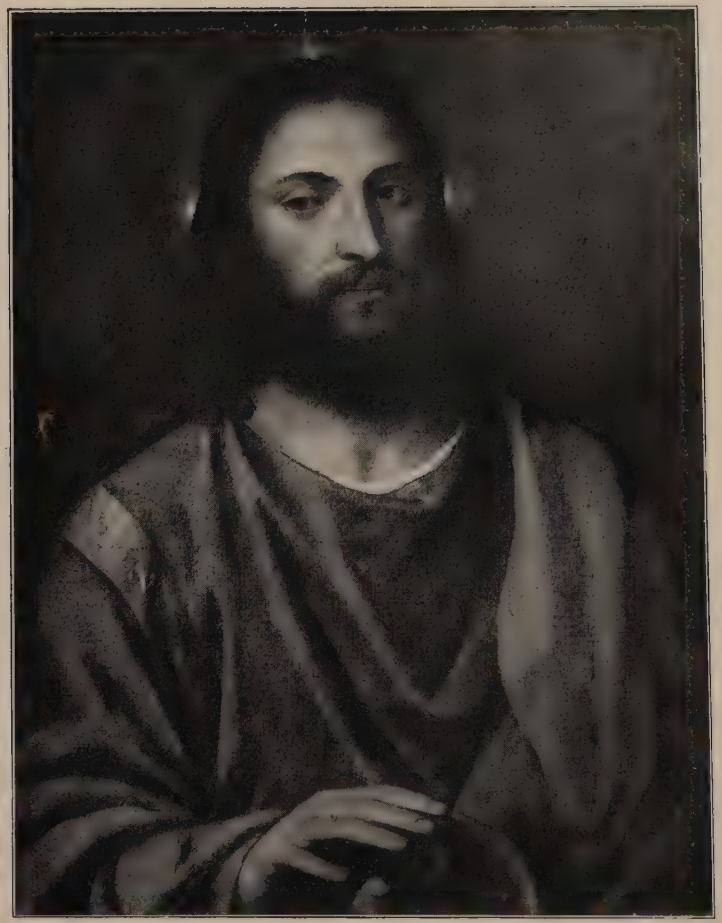
Um 1560



*Petersburg, Eremitage — Auf Leinwand, H. 0,965, B. 0,805

Der Erlöser

Christ blessing — Um 1560—1565 — Le Christ bénissant



*Wien, Hofmuseum — Auf Leinwand, H. 0,83, B. 0,61

Christus mit der Weltkugel

Christ with the globe — Um 1560—1565 — Le Christ avec le globe

Madrid, Prado-Museum — Auf Leinwand, H. 0,98, B. 1,16

Christus und Simon von Kyrene

Christ and Simon of Cyrene — Um 1560 — Le Christ et Simon le Cyrénéen

Madrid, Prado-Museum — Auf Leinwand, H. 0,67, B. 0,77

Christus und Simon von Kyrene

Christ and Simon of Cyrene — Um 1560 — Le Christ et Simon le Cyrénéen

*Boston, Mrs. Gardner-Museum

Auf Leinwand, H. 1,76, B. 2,04

Der Raub der Europa

The rape of Europe

Um 1559—1562

L'enlèvement d'Europe

Venedig, S. Salvatore

Auf Leinwand, H. 2,00, B. 3,00

Die Verklärung Christi

The transfiguration

Um 1560—1565

La transfiguration

*Dresden, Kgl. Gemäldegalerie — Auf Leinwnad, H. 1,38, B. 1,16

Bildnis eines Mannes

Portrait of a man 1561 Portrait d'un homme

*Venedig, S. Sebastiano — Auf Holz, H. 1,75, B. 0,90

Der hl. Nikolaus

St. Nicholas of Bari 1563 St.-Nicolas

* Dresden, Kgl. Gemäldegalerie — Auf Leinwand, H. 1,03, B. 0,865

Lavinia als Frau

Lavinia as a married woman — Um 1565 — Lavinie en femme mariée

Wien, Hofmuseum — Auf Leinwand, H. 1,17, B. 0,92

Tizians Tochter Lavinia

Lavinia, daughter of Titian — Um 1570 — Lavinie, fille de l'artiste

*Petersburg, Eremitage — Auf Leinwand, H. 0,95, B. 0,79

Ecce homo

Um 1565–1570

Rom, Galerie Borghese — Auf Leinwand, H. 0,97, B. 0,78

Der heilige Dominikus

St. Dominic — Um 1565 — St.-Dominique

Petersburg, Eremitage

Auf Leinwand

St. Sebastian

Um 1565

St. Sebastian

St.-Sébastien

*Escorial, Refectorium

The last Supper

Das Abendmahl

1564

La Sainte Cène

*Mailand, Brera

Auf Leinwand, H. 1,70, B. 2,16

Das Abendmahl

Alte Kopie des Gemäldes auf S. 174 im unverstümmelten Zustand

The last Supper

Old copy of the picture p. 174 in its original state

La Sainte Cène

Ancienne copie du tableau p. 174 dans son état original

*Ancona, Pinakothek

Christus am Kreuz

Christ on the cross Um 1561 Le Christ en croix

Venedig, S. Salvatore

Auf Leinwand, H. 4,00, B. 2,00

Mariä Verkündigung

Um 1560–1565

The annunciation

L'annonciation

Neapel, Museo nazionale

Auf Leinwand, H. 1,28, B. 1,02

Die büssende Magdalena

St. Magdalen

Um 1565—1567

Ste.-Madeleine

Petersburg, Eremitage

Auf Leinwand, H. 1,19, B. 0,98

Die büssende Magdalena

St. Magdalen | Um 1565 | Ste.-Madeleine

Rom, Galerie Borghese

Auf Leinwand, H. 1,18, B. 1,85

Die Erziehung des Amor

The education of Cupid

Um 1565—1568

L'éducation de l'Amour

Wien, Hofmuseum

Auf Leinwand, H. 1,54, B. 1,87

Nymphe und Schäfer

Um 1566—1570

Nymph and shepherd

Nymphe et berger

* Venedig, Dogenpalast

Der Doge Grimani vor dem Glauben knieend

The doge Grimani before faith — 1555—1566 — Le doge Grimani adorant la foi

* Madrid, Prado-Museum

Auf Leinwand, H. 2,40, B. 1,86

Der Sündenfall

Um 1565—1570

The fall of man

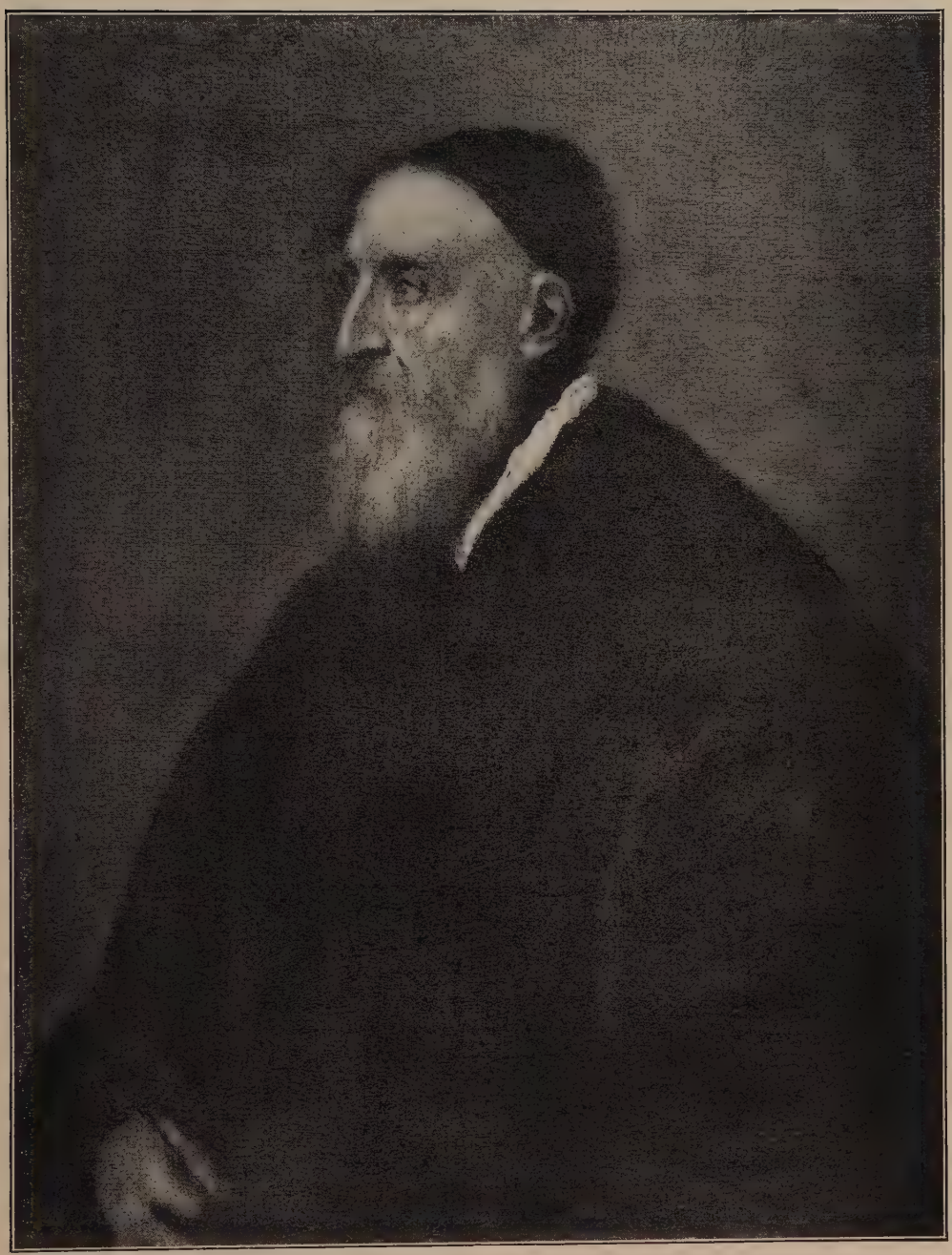
Le péché originel

* Wien, Hofmuseum

Auf Leinwand, H. 1,25, B. 0,95

Jacopo de Strada

1568



Madrid, Prado-Museum

Auf Leinwand, H. 0,86, B. 0,65

Selbstbildnis

Um 1565—1570

Portrait of Titian

Portrait de l'artiste

München, Alte Pinakothek

Auf Leinwand, H. 2,80, B. 1,81

Dornenkrönung Christi

Christ crowned with thorns — Um 1570—1571 — Le couronnement d'épines

* London, Mrs. Mond

Auf Leinwand, H. 0,74, B. 0,62

Maria mit dem Kinde

Madonna with Child

Um 1570—1576

La Vierge avec l'Enfant

* Madrid, Prado-Museum

Auf Leinwand, H. 1,68, B. 1,68

Spanien kommt der Religion zu Hilfe

Religion succoured by Spain Um 1566—1575 La Religion secourue par l'Espagne

*Madrid, Prado-Museum

Auf Leinwand, H. 3,35, B. 2,74

Philipp II. und sein Sohn Ferdinand

Philip II offering infant Don Fernando to Victory

Um 1571—1575

Philippe II offrant son fils l'infant Ferdinand à la Victoire

*Venedig, Akademie

Auf Leinwand, H. 3,50, B. 3,95

Pietà

1573—1576

*Pieve di Cadore, Kirche

Die Madonna mit dem Kinde und den Heiligen Andreas und Tizian von Oderzo

The Madonna with Child and the saints Andrew and Titian of Oderzo

Um 1565

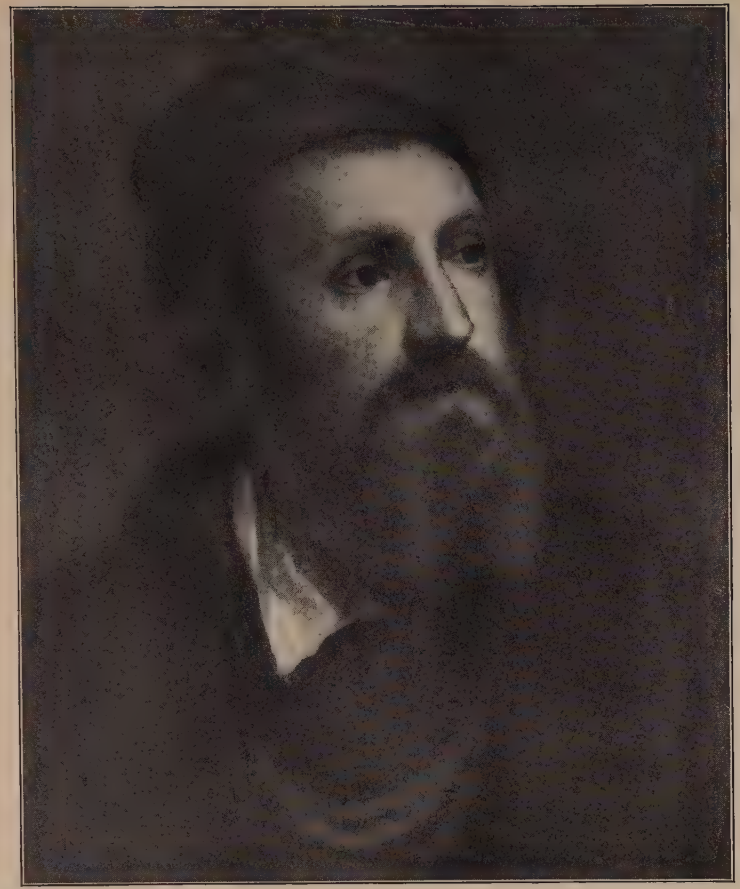
La Vierge avec l'Enfant et les saints André et Titien d'Oderzo

* Windsor, Kgl. Schloss

Tizian und ein venezianischer Senator

Titian and a Venetian senator

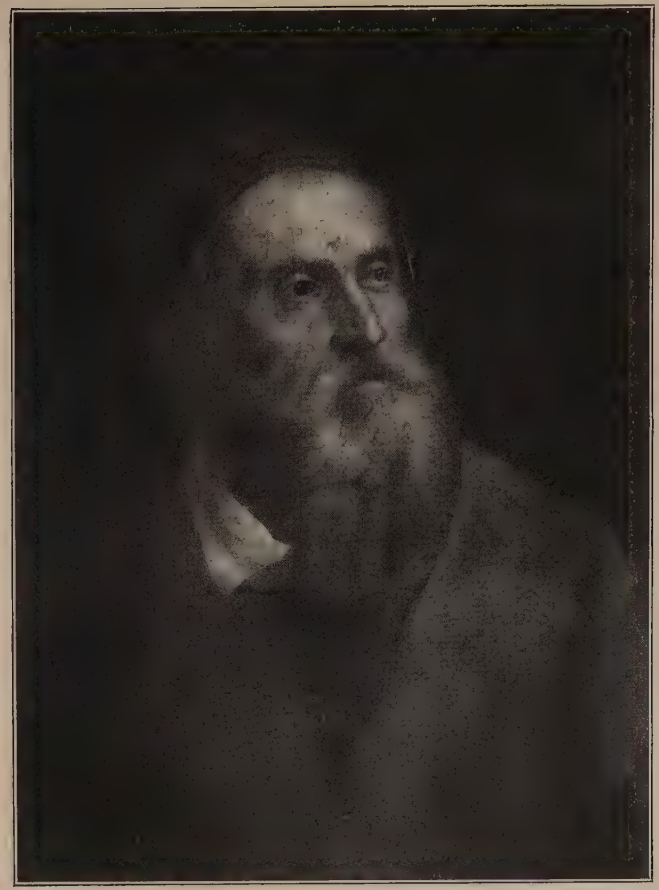
Le Titien et un sénateur vénitien



*Wien, Hofmuseum — Auf Holz, H. 0,51, B. 0,42

Bildnis Tizians

Portrait of Titian — Portrait de l'artiste



*Florenz, Uffizien — Auf Leinwand, H. 0,66, B. 0,49

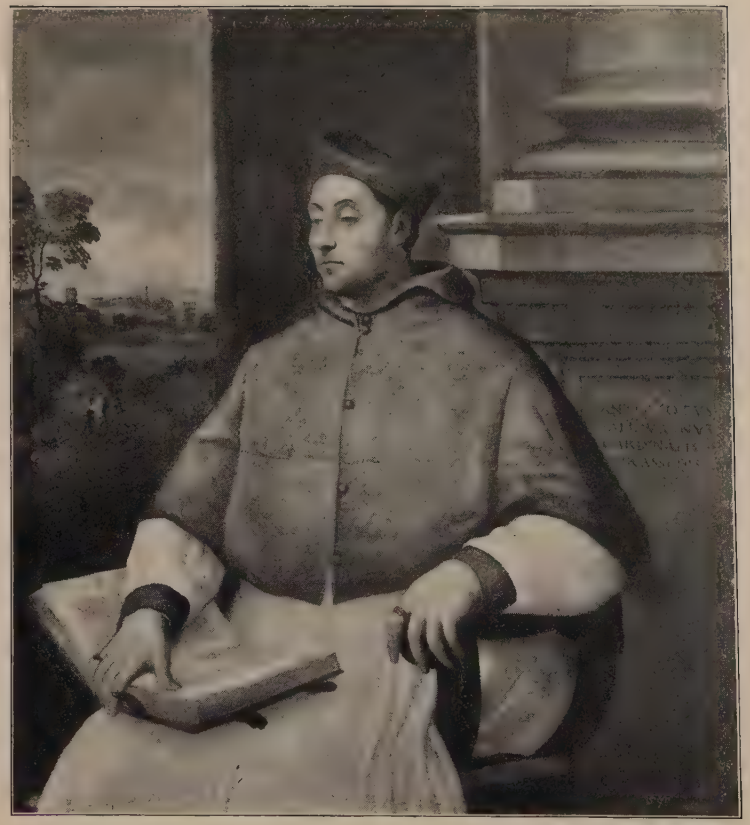
Bildnis Tizians

Portrait of Titian — Portrait de l'artiste

*Rom, Galerie Doria — Auf Leinwand, H. 1,20, B. 1,01

Bildnis eines Mannes (Jansenius genannt)

Portrait of a man — Portrait d'un homme



*Petersburg, Eremitage — Auf Leinwand, H. 1,30, B. 1,15

Kardinal Antonio Pallavicini

*Schloss Sanssouci bei Potsdam

Kardinal Antonio Pallavicini

* Wien, Hofmuseum — Papier auf Holz, H. 0,133, B. 0,102

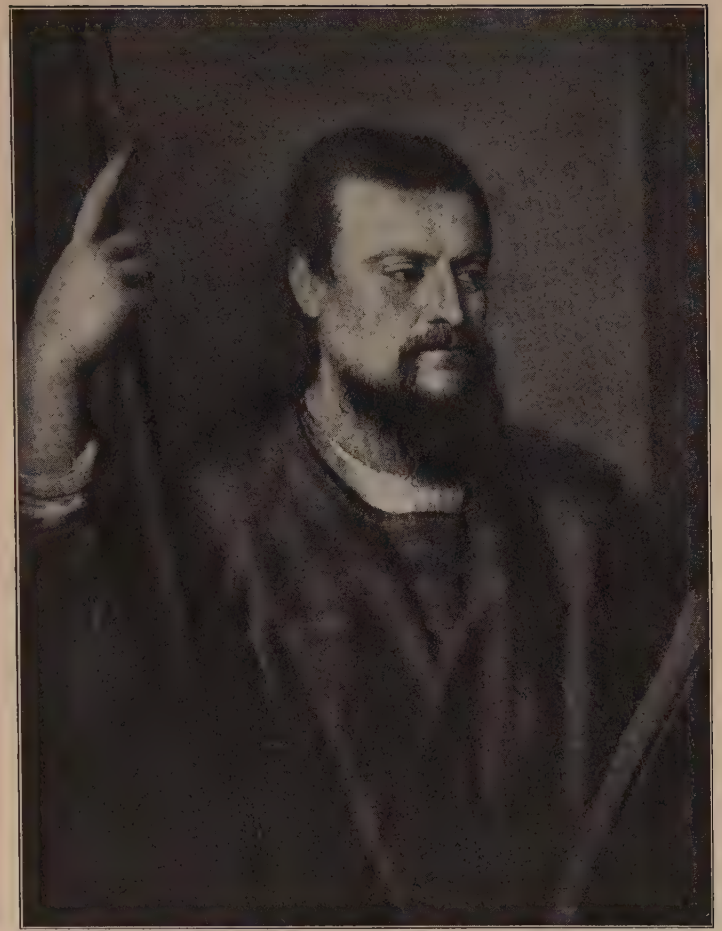
Federigo II. von Mantua

Alte Kopie nach dem 1530 gemalten, verschollenen Original

* Wien, Hofmuseum — Papier auf Holz, H. 0,13, B. 0,098

Alfons d'Avalos

Alte Kopie nach dem zwischen 1530—1532 gemalten, verschollenen Original



*Wien, Hofmuseum — Auf Leinwand, H. 0,83, B. 0,62

St. Jacobus der Aeltere

St. Jacob the elder — St.-Jacques majeur

*Wien, Hofmuseum — Auf Leinwand, H. 0,89, B. 0,68

Bildnis eines jungen Geistlichen

Portrait of a young ecclesiastic — Portrait d'un jeune clerc

*Florenz, Galerie Pitti

Auf Holz, H. 0,93, B. 1,12

Anbetung der Hirten

The adoration of the shepherds

Um 1565

L'adoration des bergers

*Wien, Hofmuseum

Allegorie

Um 1533—1535

Auf Leinwand, H. 0,95, B. 1,27

Allegory

Allégorie

*Wien, Hofmuseum

Allegorie

Um 1533—1535

Auf Leinwand, H. 0,95, B. 1,27

Allegory

Allégorie

*Florenz, Uffizien — Auf Leinwand, H. 0,63, B. 0,57

Mater dolorosa

Paris, Louvre — Auf Holz, Durchmesser 1,17

Christus zwischen Kriegsknecht und Henker

Christ between a soldier and an executioner

Le Christ conduit au supplice

*Madrid, Prado-Museum

Auf Leinwand, H. 1,48, B. 2,17

Venus und ein Orgelspieler

Venus and the organ player

Vénus se récréant avec l'amour et la musique

* Berlin, Reimersche Erben

Auf Leinwand, H. 0,65, B. 0,93

Die Verlobung der heiligen Katharina

The marriage of St. Catherine

Le mariage de Ste.-Catherine

* London, William J. Farrer

Anbetung der Hirten

The adoration of the shepherds L'adoration des bergers

Petersburg, Eremitage Auf Leinwand, H. 0,87, B. 0,76

Maria mit dem Kinde

Madonna with Child La Vierge avec l'Enfant

* Florenz, Galerie Pitti — Auf Leinwand, H. 0,92, B. 1,29

Die Verlobung der heiligen Katharina mit dem Jesuskinde

The Madonna and Child with St. Catherine and St. John — Mariage de Ste.-Catherine

Wien, Galerie Liechtenstein — Auf Leinwand, H. 0,65, B. 0,92

Maria mit dem Kinde und den Heiligen Johannes und Katharina

The Madonna with Child, St. John and St. Catherine — La Vierge avec l'Enfant, St.-Jean et Ste.-Catherine

Paris, Louvre

Auf Leinwand, H. 1,57, B. 1,60

Maria mit dem Kinde, der heiligen Agnes und Johannes

Madonna with the Child, St. Agnes and St. John

La Vierge avec l'Enfant, Ste.-Agnèse et St.-Jean

*Glasgow, Corporation Art Gallery

Madonna mit dem Kinde und den Heiligen Hieronymus und Dorothea

The Virgin with Child, St. Jerome and Dorothy

La Vierge avec l'Enfant, St.-Jérôme et Ste.-Dorothée

* Petersburg, Eremitage — Auf Leinwand, H. 0,98, B. 0,83

Madonna mit dem Kinde und Magdalena

The Madonna with Child and St. Magdalen

La Vierge avec l'Enfant et Ste.-Madeleine

* Wien, Hofmuseum — Auf Leinwand, H. 1,12, B. 0,87

Fabrizio Salvaresio

*Rom, Pinakothek im Vatikan — Auf Leinwand, H. 1,05, B. 0,89

Doge Niccolò Marcello

*Florenz, Uffizien — Auf Leinwand, H. 0,96, B. 0,57

Giovanni de' Medici (delle bande nere)

*Berlin, Kaiser Friedrich-Museum — Auf Leinwand, H. 0,83, B. 0,67

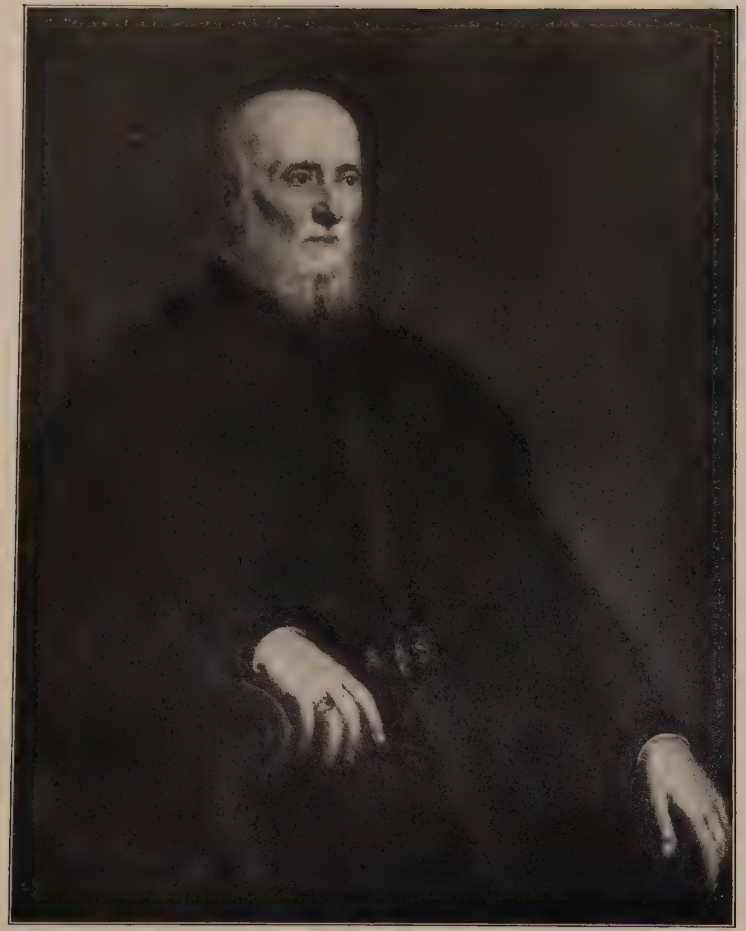
Bildnis des Admirals Giovanni Moro

The admiral Giovanni Moro — L'amiral Giovanni Moro

*Frankfurt a. M., Städelsches Kunstinstitut — Auf Holz, H. 0,19, B. 0,157

Bildnis eines jungen Mannes

Portrait of a young man — Portrait d'un jeune homme



*Florenz, Galerie Pitti — Auf Leinwand, H. 1,12, B. 0,85

Luigi Cornaro

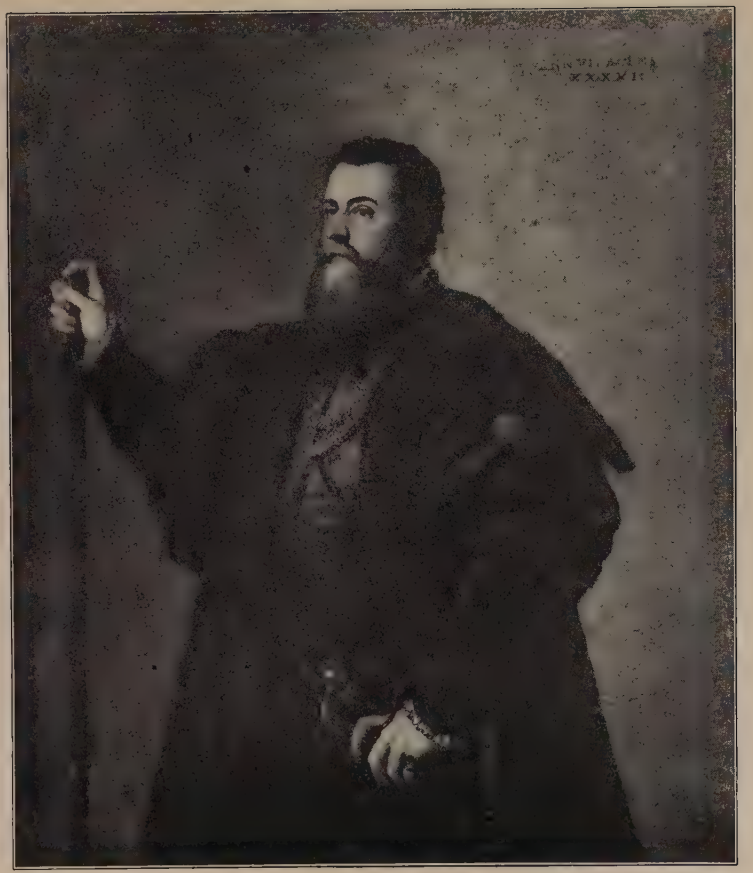
*Althorp House, Earl of Spencer

Sogen. Cornaro

*Rom, Galerie Doria — Auf Leinwand, H. 1,10, B. 0,90

Bildnis eines alten Mannes

Portrait of an old man — Portrait d'un vieillard



*München, Alte Pinakothek — Auf Leinwand, H. 1,40, B. 1,18

Bildnis eines venezianischen Nobile

Portrait of a Venetian nobleman — Portrait d'un noble Vénitien

* Venedig, Akademie — Auf Leinwand, H. 1,03, B. 0,89

Bildnis des Jacopo Soranzo

Portrait of Jacopo Soranzo — Portrait de Jacques Soranzo

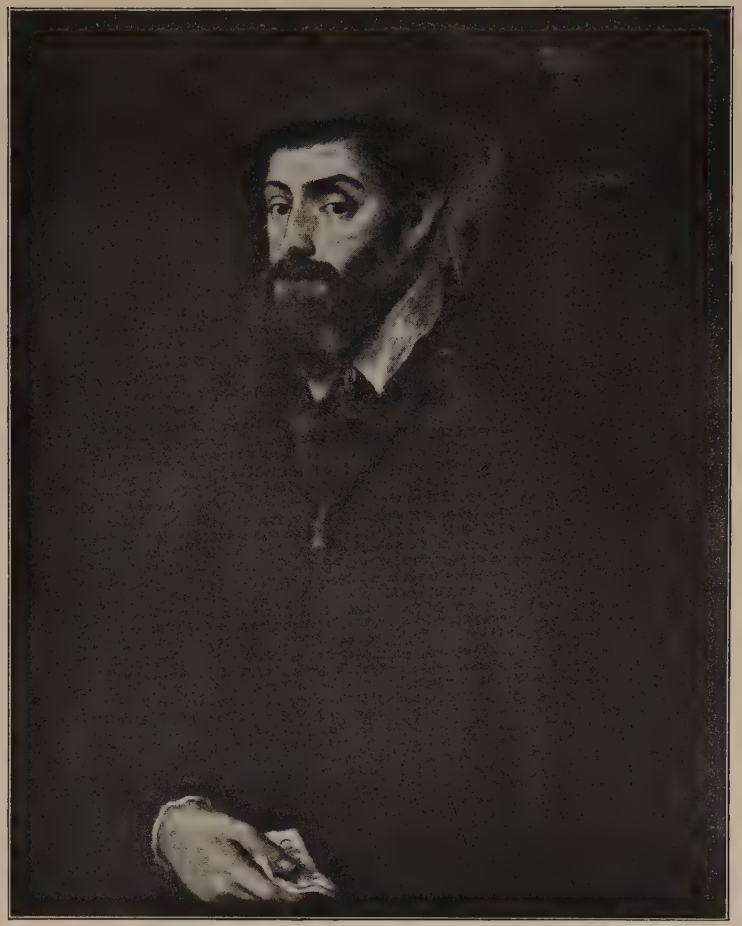
* Dresden, Kgl. Gemäldegalerie — Auf Leinwand, H. 1,04, B. 0,87

Bildnis einer Dame in Trauer

A lady dressed in mourning — Portrait d'une dame en habit de deuil

*Rom, Galerie S. Luca — Auf Leinwand, H. 1,00, B. 0,80

Vanitas



Neapel, Museo nazionale — Auf Leinwand, H. 0,98, B. 0,76

Karl V.

Charles V

Charles-Quint

Madrid, Prado-Museum

Auf Leinwand, H. 0,64, B. 0,50

Bildnis einer Dame

Portrait of a lady

Portrait d'une dame

*Paris, Leopold Goldschmidt

Isabella d'Este

*Turin, Pinakothek

Auf Holz, H. 0,55, B. 0,47

Der heilige Hieronymus

St. Jerome

St.-Jérôme

*Ragusa, S. Domenico

Magdalena mit dem heiligen Blasius, dem jungen Tobias mit dem Engel und dem Stifter

St. Magdalen with St. Blaise, the young Toby with the angel and the donor

Ste.-Madeleine avec St.-Blaise, le jeune Tobie avec l'ange et le donateur

München, Alte Pinakothek

Auf Leinwand, H. 0,73, B. 0,92

Maria mit dem Kinde, St. Johannes und einem Stifter

Madonna and Child with St. John and a donor

La Vierge avec l'Enfant, St.-Jean et un donateur

* Dresden, Kgl. Gemäldegalerie

Auf Leinwand, H. 1,18, B. 1,61

Heilige Familie mit Stifterfamilie

The holy family with a family as donors

La sainte famille et une famille de donateurs

Rom, früher Galerie Sciarra

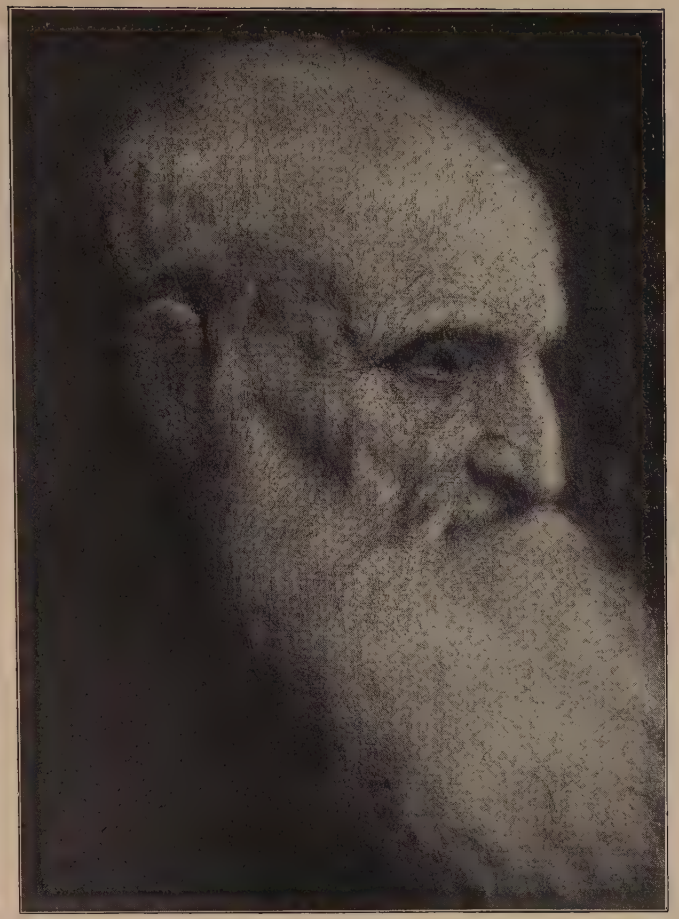
Bildnis dreier Männer und eines Kindes

Three men and a child Portraits de trois hommes et d'un enfant

* Florenz, Uffizien Auf Leinwand, H. 1,18, B. 0,98

Bildnis eines Mannes

Portrait of a man Portrait d'un homme



Mailand, Brera — Auf Leinwand, H. 0,37, B. 0,28

Studienkopf

Study-head — Tête d'étude

Mailand, Brera — Auf Leinwand, H. 0,49, B. 0,43

Bildnis eines Greises

Portrait of an old man — Portrait d'un vieillard

*London, Herzog von Westminster

Die Ehebrecherin vor Christus

The adulteress before Christ

La femme adultère devant le Christ

*Wien, Hofmuseum — Auf Leinwand, H. 1,06, B. 1,37

Die Ehebrecherin vor Christus

The adulteress before Christ — La femme adultère devant le Christ

*Budapest, Georg vom Rath — Auf Leinwand, H. 0,54, B. 0,61

Die Ehebrecherin vor Christus

The adulteress before Christ — La femme adultère devant le Christ

Rom, Palazzo Colonna — Auf Leinwand, H. 1,15, B. 0,88

Bildnis eines Franziskanermönchs (Onufrius Panvinus genannt)

Portrait of a Franciscan — Portrait d'un Franciscain

Venedig, Oratorio de' Crociferi

Assunta